

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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FEBRUARY 1, 1912.

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THURSDAY, FEBRUARY 1, AT 8.
MADAME GLEESON-WHITE. MADAME ADA CROSSLEY.
MISS EMILY SHEPHERD. MR. STEWART GARDNER.
MR. LLOYD CHANDOS. MR. GRAHAM SMART.
MR. FREDERIC AUSTIN.

THE DREAM OF GERONTIUS. (ELGAR.)

ASH WEDNESDAY, FEBRUARY 21, AT 8.
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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT HALF-TERM BEGINS MONDAY, FEBRUARY 19.
ENTRANCE EXAMINATION, WEDNESDAY, FEBRUARY 14, at 3.
The new SPECIAL TRAINING COURSE EXAMINATION
SYLLABUS is now ready.

Chamber Concert, Queen's Hall, Wednesday, February 21, at 3.
An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES is held annually in September and during
the Christmas Vacation, and a Certificate is granted to successful
candidates. A Course of Lecture Lessons in preparation for the above
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Thalberg Scholarship, for Male Pianists; Parepa-Rosa Scholarship, for
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BACH'S MASS IN B MINOR.

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MISS PHYLIS LETT. MR. J. CAMPBELL MCINNES
CONDUCTOR: DR. G. R. SINCLAIR.

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CONDUCTOR—SIR HENRY J. WOOD.
SATURDAY AFTERNOONS, 1912.

FEB. 3, AT 3.

SCHERZO L'Apprenti Sorcier Dukas
SYMPHONY No. 8, in B minor ("Unfinished") Schubert
VIOLIN CONCERTO, in D Brahms
SYMPHONIC POEM .. Death and Transfiguration Strauss
SOLO VIOLIN—FRITZ KREISLER.

FEB. 17, AT 3.

CARNEVAL IN PARIS Svendsen
SONGS, with Orchestra (a) Die Loreley Liszt
(b) Die Drei Zigeuner Liszt
THE LOVE-FEAST OF THE APOSTLES Wagner
VARIATIONS Elgar
ALTO RHAPSODIE (from Goethe's "Harreise") Brahms

VOCALISTS:

MME. LULA MYSZ-GMEINER.

THE MANCHESTER ORPHEUS GLEE SOCIETY.

MARCH 2, AT 3.

PRELUDE "L'Après-midi d'un Faune" Debussy
BRANDENBURG CONCERTO No. 5, in D, for Pianoforte,
Violin, Flute, and Strings Bach
SYMPHONY in D (7th of the Salomon set) Haydn
PIANOFORTE CONCERTO No. 4, in C minor Saint-Saëns
SYMPHONIC VARIATIONS, "Three Blind Mice" Holbrooke

SOLO PIANOFORTE—RAOUL PUGNO.

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The following CANDIDATES have passed :—

IN HARMONY.

AS TEACHERS.—Seymour Kenneth Phillips, Edith Mary Saunders.
EXAMINERS.—Messrs. W. H. Bell, F. Corder, and Sir A. C. Mackenzie.

IN SINGING.

AS TEACHERS.—Samuel Broughton, Walter Joseph Bunney, John Herbert England, John Groves, Frederick Ernest Edwin Harvey, George Albert Stanton.

AS PERFORMERS.—Marjorie Helen Attenborough, Nellie Bowmer, Gertrude Sarah Clarke, Percy Cooke, Ada Florence Gillett, Lillian Gordon, Dora Houston, Amy Mary Martlew, Elsie Gladys Pelling, Frances Constance Plummer, Minnie Searle, Blanche Shaw, Katie Simpson, George Henry Spencer, Thomas William Tow, Katherine Vincent, Florence Willy, Agnes Marian Woodhouse.

EXAMINERS.—Messrs. Henry Beauchamp, Richard Cummings, Frederic King, and Arthur Thompson.

IN PIANOFORTE.

AS PERFORMERS AND TEACHERS.—Florence Emily Baynham, Marybel McLean, Christabel May Woodward.

AS TEACHERS.—Annie Barclay Hogarth Aitken, Walter Almgill, Doreen Anstey, Florence Edith Apperly, Frances Winifred Wood Austin, Marjorie Balfour, Edith Lucy Baxter, Irene Berry, Barbara Christie, Herwick, Matilda M. Bird, Margaret May Blomfield, Florence Ethel Brinsdon, Constance Miriam Brook, Annie Brunton, Jessie Bryant, Mary Agatha Burke, Sarah Butler, Dorothy Rosa Caswell, Ida Eveline Catchpole, Phyllis Cavill, Violet Ellen Chailens, Winifred A. Chamney, Dorothy Lilian Charlton, Laura Eleanor Charrington, Constance Marchant Comfort, Juliet Compton-Burnett, Hubert Norman Condon, Inez Brady Cottle, William Fisher Coutts, Percy George Crane, Elizabeth Archibald Fraser Crawford, Minnie Crispin, Edward Adolphus Cumming, Mary Helen Currie, Muriel Davidson, Amy Violet Devenish, Thomas David Edwards, Adeline Beken Elliott, Dorothy Elphick, Nancy Emson, Josephine Hall Fairclough, Mary Edith Farthing, Rebecca Fearnley, Elsie Louise Gawthrop, Madeline Gardiner Gould, Nancy Glegg, Annie May Gravatt, Joseph Grainger, Gladys Nora Green, Margaret Bramble Green, Sybil Rawcliffe Grisdale, Margaret Hall, Marion Hall, Florence Mabel Hamm, Enid Fraser Hampton, Annie May Harper, Austin Harrison, Edward Ernest Hastie, Irene Florence Pridden Haslegrave, Jessie Heppenstall, Evelyn Hamer Hignett, Susannah Margaret Hitching, Dorothy Hogben, Agnes Anderson Hogg, Ida Mary Hollbrook, Elsie Holdsworth, Frances Hooley, Mary Anderson Horan, Eunice Horsnail, Annie King Ironside, Isabel Rose Isaacs, Joseph Bernard Jackson, Rosa Jeffery, Edith Jones, Fannie Jones-Rees, Minnie Harriet Joyce, Frank Horace Kenney, Emma Kiddier, Florence Urio Knight, Winifred Knight, Annie Lawrence, Hamer Leigh, Ella Violet Lewis, Elsie Dorothy Linford, Henrietta Urquhart Thom Macdonald, Marjory Grant Mackenzie, Evelyn McIlroy, Isa Mary Meikle, Grace Underwood Millar, Violet May Mills, Arthur Minto, Nellie Willoughby Moore, Iris Newman, Kate O'Neill, Isoult Mary Cheel Osgood, Effie Irwin Owen, Margery Page, Ruth Ina Patrick, Beatrice Mahalah Peters, Bryda Millicent Pennycook, Gladys Pettiford, William Arthur Pike, Minnie Pitney, William Lyndon Wansborough Poles, Edgar Pollard, Daphne Ray Ford Pritchard, Robert Alfred Pritchard, Winifred Georgina Prothero, Edith Purdy, Lily Richards-Evans, Nellie Roberts, Agnes W. Robertson, Margaret Elspeth Robinson, Dorothy P. Rumbold, Dorothy Saunders, Emily Virginia Saunders-Jacobs, Phyllis Marjorie Sharps, Jeanie Evaline Sinclair, Dorothy Skull, Ella Elizabeth Burn Smith, Elsie B. Smith, Jeanie Janet Smith, Mildred Ethel Snodgrass, Ethelwyn Stanger, Maud Grover Street, Agatha Stutfield, Roberta M. Tait, Helen Reid Thomson, Mabel Thornton, Olive Thornton, Maude Mary Todd, Dorothy Alice Van Vestratt, Dorothy Van Weede, Judith Katharine Walker, Kathleen Sarah Walwin, Kathleen Ellison Watt, Rose Katharine Wells, Gladys Myfanwy Williams, Maggie Maud Williams, Florence Bessie Wilson, Mary Barbara Wilson, Mabel Wookey, Annie Edith Young.

AS PERFORMERS.—Helen Margaret Aston, Ida Somerton Bellerby, Muriel Blakston, Lionel Field, Elizabeth Gluckstein, Ivy Herbert, Gladys Olsen, Bernard McCara Symons.

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IN ORGAN.—Arnold Turner.

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AS TEACHERS.—Elsie E. Barratt, Grace Burrows, Charlotte Phyllis Georgina Clarke Maud Cowan, Hilda Margaret Dodd, Hilda Down, Ellen Georgina Fulcher, Maud Mary Hobday, Mary Katharine Martin, Phyllis Powell, Jessie Elsa Stamford, Jessie Widdowson, Gertrude Mary Wyldes.

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NEW TERM began Tuesday, January 9th.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.

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METROPOLITAN EXAMINATION, CHRISTMAS 1911.

The following CANDIDATES have passed:—

IN HARMONY.

AS TEACHERS.—Seymour Kenneth Phillips, Edith Mary Saunders.
EXAMINERS.—Messrs. W. H. Bell, F. Corder, and Sir A. C. Mackenzie.

IN SINGING.

AS TEACHERS.—Samuel Broughton, Walter Joseph Bunney, John Herbert England, John Groves, Frederick Ernest Edwin Harvey, George Albert Stanton.

AS PERFORMERS.—Marjorie Helen Attenborough, Nellie Bowmer, Gertrude Sarah Clarke, Phoebe Cooke, Ada Florence Gillett, Lilian Gordon, Dora Houston, Amy Mary Martlew, Elsie Gladys Pelling, Frances Constance Plummer, Minnie Searle, Blanche Shaw, Katie Simpson, George Henry Spencer, Thomas William Tow, Katherine Vincent, Florence Willy, Agnes Marian Woodhouse.

EXAMINERS.—Messrs. Henry Beauchamp, Richard Cummings, Frederic King, and Arthur Thompson.

IN PIANOFORTE.

AS PERFORMERS AND TEACHERS.—Florence Emily Baynham, Marybel McLeun, Christabel May Woodward.

AS TEACHERS.—Annie Barclay Hogarth Aitken, Walter Almgill, Doreen Anstey, Florence Enid Apperly, Frances Winifred Wood Austin, Marjorie Balfour, Edith Lucy Baxter, Irene Berry, Barbara Christie Berwick, Matilda M. Bird, Margaret May Blomfield, Florence Ethel Brinsdon, Constance Miriam Brook, Annie Brunton, Jessie Bryant, Mary Agatha Burke, Sarah Butler, Dorothy Rosa Caswell, Ida Eveline Catchpole, Phyllis Cavill, Violet Ellen Challens, Winifred A. Chamney, Dorothy Lilian Charlton, Laura Eleanor Charrington, Constance Marchant Comfort, Juliet Compton-Burnett, Hubert Norman Condon, Inez Brady Cottle, William Fisher Coutts, Percy George Crane, Elizabeth Archibald Fraser Crawford, Minnie Crispin, Edward Adolphus Cumming, Mary Helen Currie, Marie Davidson, Amy Violet Devenish, Thomas David Edwards, Adeline Beken Elliott, Dorothy Elphick, Nancy Emson, Josephine Hall Fairclough, Mary Edith Farthing, Rebecca Fearnley, Elsie Louise Gawthrop, Madeline Gardiner Gould, Nancy Glegg, Annie May Gravatt, Joseph Grainger, Gladys Nora Green, Margaret Bramble Green, Sybil Rawcliffe Grisdale, Margaret Hall, Marion Hall, Florence Mabel Hammes, Enid Fraser Hampton, Annie May Harper, Austin Harrison, Edward Ernest Hastie, Irene Florence Pridden Haslegrave, Jessie Heppenstall, Evelyn Hamer Hignett, Susannah Margaret Hitching, Dorothy Hogben, Agnes Anderson Hogg, Ida Mary Hollbrook, Elsie Holdsworth, Frances Hooley, Mary Anderson Horan, Eunice Horsnail, Annie King Ironside, Isabel Rose Isaacs, Joseph Bernard Jackson, Rosa Jeffery, Edith Jones, Fannie Jones-Rees, Minnie Harriet Joyce, Frank Horace Kenney, Emma Kiddier, Florence Urio Knight, Winifred Knight, Elsie Lawrence, Hamer Leigh, Ella Violet Lewis, Elsie Dorothy Linfood, Henrietta Urquhart Thom Macdonald, Marjory Grant Mackenzie, Evelyn McIlroy, Isa Mary Meikle, Grace Underwood Millar, Violet May Mills, Arthur Minto, Nellie Willoughby Moore, Iris Newman, Kate O'Neill, Isoult Mary Cheel Osgood, Edith Irwin Owen, Margery Page, Ruth Isa Patrick, Beatrice Mahalath Peters, Bryda Millicent Pennycook, Gladys Pettiford, William Arthur Pike, Minnie Pitney, William Lyndon Wansbrough Poles, Edgar Pollard, Daphne Ray Ford Pritchard, Robert Alfred Pritchard, Winifred Georgina Prothero, Edith Purdy, Lily Richards-Evans, Nellie Roberts, Agnes W. Robertson, Margaret Elspeth Robinson, Dorothy P. Rumbold, Dorothy Saunders, Emily Virginia Saunders-Jacobs, Phyllis Marjorie Sharps, Jeanie Evaline Sinclair, Dorothy Skull, Ella Elizabeth Burn Smith, Elsie B. Smith, Jeanie Janet Smith, Mildred Ethel Snodgrass, Ethelwyn Stanger, Maud Grover Street, Agatha Stufield, Roberta M. Tait, Helen Reid Thomson, Mabel Thornton, Olive Thornton, Maude Mary Todd, Dorothy Alice Van Vestrant, Dorothy Van Weede, Judith Katharine Walker, Kathleen Sarah Walwin, Kathleen Ellison Watt, Rose Katharine Wells, Gwladys Myfanwy Williams, Maggie Maud Williams, Florence Jessie Wilson, May Barbara Wilson, Mabel Wokey, Annie Edith Young.

AS PERFORMERS.—Helen Margaret Aston, Ida Somerton Bellerby, Muriel Blakston, Lionel Field, Elizabeth Gluckstein, Ivy Herbert, Gladys Olsen, Bernard McCara Symons.

EXAMINERS.—Messrs. Carlo Albanesi, Oscar Beringer, Sydney Blakiston, Henry R. Evers, E. Howard-Jones, Ernest River, T. B. Knott, Tobias Matthey, Frederick Moore, Claude Pollard, Charles F. Reddie, Septimus Webbe, Cuthbert Whitmore.

IN ORGAN.—Arnold Turner.

EXAMINERS.—Sir George Martin, Henry W. Richards, and Reginald Stegall.

VIOLIN.

AS PERFORMER AND TEACHER.—Lesley Cruden Whittom.

AS TEACHERS.—Elsie E. Barratt, Grace Burrows, Charlotte Phyllis Georgina Clarke, Maud C. Swan, Hilda Margaret Dodd, Hilda Down, Ellen Georgina Fulcher, Maud Mary Hobday, Mary Katharine Martin, Phyllis Powell, Jessie Elsa Stamford, Jessie Widdowson, Gertrude Mary Wyldes.

AS PERFORMERS.—A. Christine E. de Klerk, Algernon Holland.

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AS PERFORMER AND TEACHER.—Valentine Evelyn Orde.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1912.

DR. ETHEL SMYTH.

Why is it that in the evolution of woman's capacities no great musical composer has appeared? Conflicting answers have been given to this question. Some endeavour to prove that the intellectual and physiological constitution of the sex is such that necessarily no woman can hope to place herself among the immortals in music. Others who review woman's high attainments in almost every other sphere of artistic activity aver that the conventional educational environment of the sex tends to stultify potential musical creativeness, and that when woman is completely emancipated she will emerge triumphant in every art.

In one of the volumes of the Proceedings of the Musical Association (ninth session, 1882-1883) the late Mr. Stephen S. Stratton gives a list of 390 women-composers. The dates range over the 18th and 19th centuries. Inasmuch as the list includes many names whose claims to recognition are frail, it is safe to estimate that by now a similarly generous catalogue would be tenfold larger. But when the merits of all the number are weighed it would be hard to name any who have achieved the distinction won by Dr. Ethel Smyth. On the Continent and even in her own country, she is recognised as a remarkable composer of virile and imaginative music. We are glad therefore to place before our readers an account of her career.

Ethel Mary Smyth was born in London on April 23, 1858. Her father was General J. H. Smyth, of the Royal Artillery. Her mother was a Miss Struth, who was a descendant of the family of Sir Edward Stracey, of Norfolk. Miss Smyth considers that her musical instincts were inherited from the Straceys, who had various gifts in this direction, whereas her father displayed no appreciation for the art. During her early youth Miss Smyth had no special inclination for musical study. She had conventional lessons from a German governess, and she was taught some rudimentary harmony by an amateur friend of the family, Colonel Ewing (the composer of 'Jerusalem the golden'), who gave her a copy of Berlioz's treatise on instrumentation. Apart from a perusal of this well-known and suggestive work, Miss Smyth has had no instruction in orchestration other than that derived from observation and private study. At the age of twelve she formed the idea that she would like to make a special study of music, but her father steadily opposed her desires. Notwithstanding this formidable, and at times distressing obstacle, the girl's wishes ultimately prevailed, and in 1877 she entered the Leipsic Conservatorium.

She remained there for only a brief period, and afterwards studied composition under Heinrich von Herzogenberg, a distinguished musician who, with his wife, was intimately acquainted with Brahms. In the voluminous published correspondence that passed between Brahms and the Herzogenbergs, Miss Smyth is 'das Kind' occasionally mentioned. In 1882 Miss Smyth travelled in various parts of Europe, and for a time resided in Italy. Returning to Leipsic in 1884, she brought with her a Quintet for strings which was played at a Leipsic Gewandhaus Concert. A Sonata for pianoforte and violin was also brought forward at these concerts in 1887, the violin part being played by Adolph Brodsky.

Miss Smyth came to England in 1890. In that year a Serenade in D for orchestra, in four movements, was produced at the Crystal Palace on April 26, 1890, under August Manns, who was always generous in recognizing the claims of native art, and on October 18 of the same year he produced Miss Smyth's overture, 'Antony and Cleopatra.' This overture was also given in London in 1892 at one of Henschel's Symphony Concerts.

These important works established Miss Smyth's claim to a high place in contemporary art, and their performance paved the way to the acceptance of a composition of greater scope, namely, a Solemn Mass in D, which was produced at the Albert Hall, under Joseph Barnby, on January 18, 1893. The following criticism from the new edition of 'Grove's Dictionary' very well sums up the opinion then generally expressed:

This work definitely placed the composer among the most eminent composers of her time, and easily at the head of all those of her own sex. The most striking thing about it was the entire absence of the qualities that are usually associated with feminine productions. Throughout it was virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich colouring of the orchestration.

It is to be regretted that this Mass has not, so far as we are aware, been performed again.*

Miss Smyth's next essay was a great swing of the pendulum in the matter of style and subject. Opera now stimulated her muse, and the first result was 'Fantasio,' a comic opera in two acts, the libretto of which, in German, was adapted from De Musset and written by Miss Smyth. This was produced at Weimar in 1898, and it was performed at Carlsruhe, under Mottl, in February, 1901. A one-act opera, 'Der Wald,' followed, and was produced at Berlin under Muck, in September, 1901, and afterwards elsewhere in Germany, always with success. The first performance in England was given at Covent Garden on July 18, 1902, and it enjoyed the distinction of another performance during the 1903 season. The first performance in America was given at the Metropolitan Opera House, New York, in March, 1903.

Thus encouraged in some of the most important art centres of the world, Miss Smyth set to work on the most ambitious task of her musical life. This

* It is published in Novello's Octavo Series.

was the composition of the three-act opera 'Les Naufrageurs' (as 'Strandrecht' in German and 'The Wreckers' in English), the libretto of which was written by H. B. Brewster. When the score was brought before Nikisch, who was then director at Leipsic Opera House, he immediately ordered a contract to be signed for its early production. But unfortunately he shortly afterwards resigned the post, and the work was produced in November, 1906, under less sympathetic auspices. Extensive and unauthorised cuts were made, but although the presentation was so inadequate the work made a deep impression, and still further raised the composer's reputation. Other performances at the Opera House were at once projected, but Miss Smyth, having secured the copies of the music, bluntly declined to allow any further performances to be given, as a protest against what she considered to be a mutilation of her work. A fine performance of the opera was given at Prague on December 22, 1906. It was heard for the first time in England (and in English) at His Majesty's Theatre (the 'Afternoon Theatre' series) on June 22, 1909, and at Covent Garden on March 1, 1910, on both occasions under Mr. Thomas Beecham. Although some critics suggested condensation of the music and a quickening of the action, praise of the conception and beauty of the work was practically unanimous. The Grove article on the composer, from which we have already quoted, says of the opera:

While the style is so far modern as that set pieces are dispensed with, Wagner's artistic ideals are fulfilled, there is no attempt to curry favour with the lovers of ugly music, or to write what sounds bizarre for the sake of making a sensation. The fine treatment of the choruses in the first act, the orchestral introduction to the second act, and in the same section the great love-duet which rises in intensity of emotion with the rising of the beacon-flame lit by the lovers to warn ships from the dangers of the coast; and in the third act the whole treatment of the final situation, in which the lovers are left by the people to be drowned by the advancing tide—all these points are among the most remarkable things in modern opera, and it is difficult to point to a work of any nationality since Wagner that has a more direct appeal to the emotions, or that is more skilfully planned and carried out.

'The Wreckers' will be performed at Vienna Opera House this spring under Herr Walther, who is determined to make the work a success.

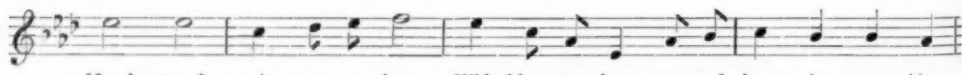
Some songs for mezzo-soprano and a small orchestra, written to French words, were produced with success at the Queen's Hall on November 12, 1907. The latest compositions include two mixed-voice choruses with accompaniment for orchestra, 'Sleepless dreams' (words by D. G. Rossetti) and 'Hey nonny no' (words from a Christchurch MS., 16th century). These were produced by the London Choral Society in 1910. They are to be performed with German words at the Singakademie, Vienna, in March. Other new pieces are four songs for mezzo-soprano or baritone, with accompaniment for orchestra (an arrangement for pianoforte is also published). These are as follows: 'Odelette,' 'The Dance,' 'Chryssilla,' and 'Anacreontic Ode.' The words of the first three are by H. de Régnier, and of the last the French version is by Leconte de Lisle. English words are also provided. The idiom of these compositions is very original and beautiful.

Miss Smyth is an ardent advocate of female suffrage. She belongs to the extreme militant wing of the party, and like many of her sex she is prepared to obey implicitly the instructions of her leaders: 'her's not to reason why, her's but to do or die.' The 'cause' has inspired some of her most recent music, a selection from which was brought forward at a concert organized by Miss Smyth, and given under her baton at Queen's Hall on April 1, 1911. The choral songs performed on this occasion are entitled, 'Songs of Sunrise': (a) 'Laggard dawn,' for unaccompanied female voices; (b) '1910,' for mixed voices and orchestra; (c) 'The march of the women,' for mixed voices and orchestra. The last-named piece is known by the cult all over the country, and is apparently the 'Marseillaise' of the cause. Its melody has all the elements that go to make a popular tune designed for massed singing. We are glad to give the tune here, with one of the four verses of the lyric:


f March time.



Shout, shout, up with your song! Cry with the wind, for the dawn is break-ing;



March, march, swing you a-long, Wide blows our ban-ner, and hope is wa-king.



Song with its sto-ry, dreams with their glo-ry, Lo! they call, and glad is their word!



Loud and loud-er it swells, Thun-der of free-dom, the voice of the Lord!

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As the trend of Miss Smyth's inspiration is in the direction of opera, her views on the immediate situation as regards the prospects of opera in this country are as interesting as they are forceful. She thinks that opera in England has very little chance for years to come. The current criticisms passed upon Mr. Beecham's and Mr. Hammerstein's efforts are in her opinion justifiable. She says: 'You get a first-rate orchestra, good principals, new scenery painted, regardless of expense. But all these things are of little or no value artistically, compared with the creation of an adequate ensemble. One might as well hope to improvise a regiment that can manoeuvre perfectly and be fit for war emergencies as to run an opera in practically no time. The Covent Garden Syndicate justly claims that it manages the only opera house in Europe that pays its way without a subsidy; but it is able to achieve this mainly because it is a fashionable social gathering and entertainment, at which many people think more of meeting their friends and of displaying their diamonds than of the quality of the music and its artistic performance. The general production is often excellent, because great singers are engaged and it is thought worth while to spend trouble over favourite works. But when a new opera, or one which is not likely to be a special attraction to the clientèle, is proposed, the risk of failure to please the public is a governing factor in the decision.' Therefore Miss Smyth finds that the Covent Garden opera is not a progressive institution. The Continental opera houses are subsidised, because the public really cares about opera and demands novelties. Time and money therefore can and must be risked. Miss Smyth adds:

Whether the English public has a potential taste for opera or not we do not know. The food is too badly cooked, and those who are asked to eat it show no signs of appetite. There is not an audience abroad that has not a rough idea of whether a performance is good, bad, or indifferent; one can say that as regards English opera the English public has not the faintest critical sense in this matter. One cannot even judge the points of a cricket or football match unless one happens to know the game, and I am afraid I do not see how, in London at least—where people are always on the look-out for a new sensation, and where the same people who run to see 'Elektra' would, as Mr. Beecham remarked, run with still more zeal to see an elephant standing on one foot on the top of the Nelson Column,—a critical taste for operatic art is to be grown. For myself, I have declined two recent offers to produce 'The Wreckers' in England, being perfectly certain that it is a waste of time and money. But on the other hand it will be produced at Vienna next spring, and so certain am I of its being treated as a work of art should be treated—that is, for the time being absorbing all the talent and energy which that Opera House commands to produce a performance as near perfection as possible,—that I shall not even preside at the rehearsals. These people know better than I how to do the best by my work. Under present circumstances I cannot conceive of ever writing an opera in English again. I would rather 'do time' than endeavour to get it properly produced. You cannot make bricks without straw.

Miss Smyth thinks that English voices are extremely beautiful, and the ensembles in some of Mr. Beecham's productions seemed to her as bare sound some of the most beautiful she had ever heard. But what use is all this if the singers have

not the most elementary knowledge of acting and of expressing the drama which the music contains in their action and phrasing? This is born of a tradition which, whether from the domination of the oratorio or for some other reason, the English have hitherto had absolutely no chance of acquiring. Even the question of light, varied according to the dramatic intentions of the composer, is not thought out, and yet it is quite as important a matter as the colour of the instrumentation. Who, asks Miss Smyth, has the remotest idea of this being an essential part of the whole? The impression of well-trained operatic judges as regards performances seen in England and thought quite excellent here, is that it is as the work of children, from sheer ignorance of these essentials to the operatic art. She sums up her views by declaring that 'Opera is in itself a civilization, and that civilization in England is lacking.'

Miss Smyth was granted the degree of Doctor of Music, *honoris causâ*, by Durham University in June, 1910.

OPERA IN ENGLAND.*

This is a very remarkable book, and a valuable contribution to the rather scanty literature of the subject. So much may at once be said, and Mr. Forsyth is such a first-rate advocate that he comes very near to convert us to the explanation he has to offer for the admitted fact that English opera in the strict sense of the term can hardly be said to exist as a living, national art-form. The explanation referred to is that those nations which have sought and fought for 'world-power' are debarred by the possession of that power from excelling in music and more particularly in opera. To 'exteriorize' and 'interiorize' are terms constantly used in the book, and explained to mean, in the first case, the mental habit which leads a nation to colonise, to conquer, and to enlarge its borders generally, and in the second case the tendency to contemplate its own achievements, and to rest contented in the enjoyment of its own products, artistic and otherwise. A conspectus of history is given which proves, to the satisfaction of the author, that 'as soon as a nation begins to extend and exteriorize itself, it ceases to develop its musical, though not necessarily its other artistic, faculties.' To discuss this thesis in regard to the other nations would occupy too much space in this review, but I may point out that a great difficulty stands in its way for English history, viz., the period when England was undoubtedly the supremely musical country—the days of the Elizabethan madrigalists—was also the period of quite remarkable 'exteriorization.' This difficulty is frankly stated by Mr. Forsyth, though not quite satisfactorily met. But if we grant that as a general rule the 'exteriorizing' countries are not as musical as the 'interiorizing,' I cannot help wondering in what way Mr. Forsyth would have us

* 'Music and Nationalism: a study of English Opera.' By Cecil Forsyth. (Macmillan & Co., Ltd.)

guide our steps towards the realization of a national music and a national opera; for even the most advanced 'little Englander' can hardly suppose that if his countrymen became a nation of self-contemplators, like the Omphaloseboi of ancient days, we should eventually, from that cause alone, develop a national operatic style. The political aspect of the case seems to me, I must admit, a little forced; but the constructive part of Mr. Forsyth's scheme is intensely interesting and on the whole well thought out. He has remarkable skill as a writer, and often puts his points in a way that is both brilliant and convincing. He is altogether opposed to the idea that our composers shall venture upon what is called 'grand opera,' for he considers that this must always be imitated from one or other of the prevailing Continental styles; he takes courage for the future from the success of a lighter form of operatic enterprise, the success of the 'ballad operas' of the past and of the Savoy operas more recently, and thinks that a national style may be attained by experimenting with works of the *opéra-comique* type. It is curious that so well-read a musician should have omitted to quote in support of his theory the strongly expressed opinion of Brahms, who held that the best type of opera was that which included spoken dialogue. In assuming this form of opera to be in any way characteristic of England, Mr. Forsyth is surely going a little too far; the German *Singspiel*, the older French *opéra-comique*, are thoroughly characteristic, each of its own nation, yet the essential part of their form is virtually identical with that of the lighter English operas. Modern Continental works in this form, like the 'Fledermaus' and the 'Contes d'Hoffmann,' are surely not to be condemned as providing a bad example for English composers! The root of the matter lies really a good deal deeper than this. Whether we allow spoken dialogue or recitative, we must employ the musical idioms that are characteristic of English music, and there are, in truth, few enough of the composers who have learned to do this. When we get a happy combination of a clever librettist, an original composer, and an enterprising, patriotic and patient manager, it is extremely likely that the public will be attracted to native opera once more.

The absurd idea that English is a bad language to sing in is of course easily disproved by the success of countless oratorios, and, in another sphere of art, in every performance of 'musical comedy' that takes place in London. The public cannot be expected to go where they will be bored, just because the tiresome work is written and composed by Englishmen; patriotism cannot go as far as that. But of course there are whole classes of people—their characters and aims are very sharply outlined by Mr. Forsyth—whose interest it is to foster the notion that the fashionable world will be bored by an opera in English, and it often seems as though manager, composer, performer and the public were all in league together to keep back the cause of national opera. The alleged causes of the acknowledged failure have gone round and round in a vicious circle.

The composer will not write things which stand only the very smallest chance of production and upon whose presentation no sane manager would spend an adequate sum; the public will not come to a thing inadequately presented; and as the chief singers of opera are seldom engaged for these experimental performances, the whole thing is foredoomed to failure. But in the story of the old woman stopped at the stile, as soon as one obstacle in the long series was removed the whole opposition faded away. And already one breach has been made in the circle of objections, for our young singers have at last conquered the prejudices of the public and it is no longer necessary or profitable for them to style themselves 'Signor,' 'Mademoiselle,' or 'Herr.' They are accepted on their merits, and it has been demonstrated over and over again that they can both act and sing perhaps as well as the performers of any other nation. Already the average education and taste of the race of English singers have so vastly improved, that really vulgar pronunciation of English is now the exception, and it is unlikely that in any future revivals of 'The Bohemian Girl' Devilshoof's soliloquy will be diversified by his drinking out of the ink-bottle and obliging the audience by singing Schumann's 'Two Grenadiers' with a cheerful ending. The tradition started at the Savoy Theatre, and happily maintained on the 'musical comedy' stage, of distinct and refined enunciation, is at work all through the profession, and if these young people are only provided with words that make sense, tell a story without affectation, and suggest to the composer suitable rhythms, we shall soon get work that will be fit for production.

It will of course be easy for any manager with unlimited capital to go on for as long as is necessary doing what Mr. Beecham began to do for a season or two, and make a repertory of the various works that have appeared sporadically at different times, works written to English librettos by composers of distinction; and in process of time the public would answer to the call, but they must answer it, not from any feeling of patriotism, but from feeling that they must not miss an important English production any more than they would miss a good and interesting play. If opera could be put on a level with non-musical drama, nothing further could be desired. The fact that most plays in London take place in the English language does not prevent the occasional performance of foreign masterpieces, old and new, in the original tongues; nor does any section of the English theatrical world suffer in consequence. If only the normal language for opera in England were English, there could be no objection to the occasional production of operas in whatever foreign tongue might suit the taste of the public or the convenience of the manager. It is difficult to endorse Mr. Forsyth's sentence, 'I do not hesitate to say that every man, English or otherwise, if he fully realise his nationality, shall find—must find—in every foreign art-work something in some part repellent to his own individuality.' The excess of Chauvinism which they suggest is in truth far

enough from us in England to-day; but if it were realised, the operatic state of the country would assuredly be even less satisfactory than it is now. Mr. Forsyth implies that in his ideal national opera the great classical operas of the past are to be ignored by students and the public altogether. 'Orfeo,' 'Don Giovanni,' 'Fidelio,' would all be banished together if the author's principles were pushed to their logical end. Operatic reform must be based on a recognition of the undoubted masterpieces, at least those of classical beauty like the works named. Nor could any opera institution, however insular in intention, venture to exclude them in the interests of national art. These and some few others have long ceased to be national; they belong to the world, not to any one country.

Some of the many points the author makes show remarkable insight; and whatever we think of his main theory, there is no denying the cleverness of his reference to 'the curiously balanced and seemingly chronic state of mental exteriorization combined with physical interiorization in France which has made her the most unsuccessful colonizer in the world, and has enabled her to maintain a continuous school of music always characteristically French, but often the work of foreigners.' In another place Mr. Forsyth gives us the much-needed reminder that 'the pernicious cult of the foreigner . . . makes London the (very profitable) laughing-stock of Europe.' On the difficulties which beset the English composer in connection with getting a hearing for his work, on the absurdities of operatic libretti and translation, and on all sorts of other topics, the writer has much to say, and says it extremely well, so that the book cannot fail to amuse even those who will differ most completely from its conclusions.

J. A. FULLER MAITLAND.

THE MUSICAL VALUE OF CHURCH ORGAN RECITALS.

BY W. G. ALCOCK.

One of the first considerations of the young organist upon his appointment to a church, turns upon the opportunities his position may offer for the giving of organ recitals. The enthusiasm kindled by his teacher and by his private study demands an outlet, and this is too seldom found in the actual services of the Church. Simplicity, and a consideration of the musical possibilities of the congregation, are more and more frequently insisted upon by the clergy, and the monthly anthem or an occasional setting of the Canticles afford but meagre scope for the skill of trained musicians who would express their conception of great truths in the loftiest manner. The organ recital, then, to some extent meets this desire for the expansion of musical thought. The place, the instrument, the skill of the player, and the music, should undoubtedly produce as a result one not only of musical value, but of real rest and refreshment to the listener. It is to be feared that

the tendency is too frequently that of personal consideration, and a desire for 'making a name' on the part of the organist. This need give no offence, for the ambition is not confined to organists, and may be a perfectly laudable one for any instrumental or vocal soloist. The close connection between an organist and his church places him, however, in a somewhat different position, but one also which should strengthen him in his attitude towards all things artistic. If truth be the great thought underlying the teaching of the Church, it should also surely be the motive of all effort on the part of one holding the high office of chief musician. The real artist is true to his art, and in any walk in professional life the charlatan is at once appraised at his real value. It may be possible that the attitude of so many musical people towards the organ recital owes its lack of sympathy to the unworthy things for which the organ-loft is at times responsible.

The organ no doubt is an instrument which offers great temptation by reason of the extraordinary variety of tone and power so easily controlled by anyone of even limited technical skill. The application of pneumatic and electric action, and the variety of the tonal scheme, may well dazzle the least emotional by the immense possibilities they offer. In choosing the items of his programme, an organist might quite naturally desire to please his audience, without pausing to think that in doing so he may be, if not actually degrading his art, at least losing an opportunity of raising the ideals of some of his hearers. That he may have to bear criticism is quite probable, but let him be assured that he must in the end be successful, and that he will make a name—not necessarily on account of his brilliant execution, but for the ennobling influence commanded by his insistence on high ideals. He must remember that his audience will include some at least whose conception of music is low indeed, but also that there will generally be found those to whom his message will appeal. The following conversation was actually overheard recently after an organ recital (one of a series by different organists), the speaker being evidently a domestic servant. It should be stated that on a previous occasion a programme of really fine organ music had been worthily presented by a player of repute, and that the recital under notice was remarkable for realistic effects on the Choir piccolo, &c.! 'I like this man's playing. He's much better than — He's too solemn.' It may be doubted whether it is worth while to attempt cultivation in such a soil as this. One feels that 'such as *will not* believe, shall not be able to exalt themselves.' It is to be feared that so long as unworthy music is offered to the multitude, so long will they be content with a low standard. To leave for a moment the church organist, though we are rapidly becoming a musical nation, the hero who would present to the audience at an Albert Hall Sunday Concert the Sonata in D minor by J. S. Bach, would certainly impose a difficult test, but one that, if the musical promise

of our country come to maturity, may yet be attempted with confidence. At all events, it may be hoped that we have improved since the days of the Health Exhibition in that same hall, when an organ recital was embellished by a performance of the 'Lost Chord'! and furthermore, to ensure a double realism, the solo part was played upon the Tuba. Thus was the cornet solo arrangement re-arranged!

The chief obstacle to true organ music is undoubtedly the presentation, in terms of the organ, of music written for other instruments, and even for voices. We must perhaps have the 'Transcription,' and also it must be admitted that some pieces 'come off' better on the organ than through the medium intended by the composer. But this will not justify the neglect of the really great repertoire which is the birthright of the organ. An example of the variety possible was given by Sir Walter Parratt in his recital in Westminster Abbey, at the re-opening of the organ there. Each item was written for the organ, and composers of many countries were represented. It may safely be said that the impression on the audience was deep and lasting.

It may possibly be urged that the modern organ, when of large size, possesses stops of varying character which would never be used except in transcriptions. But even in such an instrument, the foundation will consist of Diapasons, Flutes, and Reeds, to which the 'fancy' stops should be merely adjuncts. The latter indeed are but varieties of the former. It is only necessary to point out that the works of Bach, Mendelssohn, Rheinberger, &c., are possible on any organ, great or small, to convince all but the confirmed charlatan that the instrument is still worthy the attention bestowed upon it by those masters. It is remarkable that through all the complexity of Max Reger and Karg-Elert the true genius of the organ shines more brightly than ever, and that these composers have both employed the old form of the Choral Prelude as the vehicle for some of their finest thoughts. If we are on the eve of a great development, it must surely be on such lines as we see there laid down.

The programme of any organ recital should consist, for the most part, of music written for the instrument (and of that only the most worthy), and arrangements should be confined to those which are least likely to rob the organ of its characteristic dignity. It is no doubt 'possible' to give a performance of the 'Tannhäuser' overture or of that of the 'Meistersinger,' but it will generally be found that the impression left is one of astonishment at the skill of the player, only to be surpassed by his doing the same thing the while standing on his head. The question of fitness apart, it is no doubt a wonderful feat to play these and similar works on the organ, but the whole matter turns upon the motive underlying such efforts. It were surely far more worthy to encourage a true artistic sense, even at the risk of a smaller audience? People will flock to see an acrobat or an aeroplanist, and it is to be feared many will go to hear an organist with a reputation, not so much to benefit by the music he plays as

to speculate upon how on earth he plays it. If his object be to gain credit for a marvellous performance, he is entitled to much; but the man who respects himself and his instrument undoubtedly gains more, and that of greater value. He certainly does most towards the fostering of good musical taste. These opinions may no doubt provoke a smile here and there, but they are the result of much and varied experience and of searchings of heart. They are offered in all sincerity to those who are looking to the organ as a means of expressing lofty and ennobling thought, not only of works already written, but of those which shall yet be inspired by that glorious instrument.

A FRENCH BIOGRAPHY OF BIZET.*

M. Henry Gauthier-Villars is one of our most pugnacious writers on music, and certainly one whose influence during the past twenty years has been great. When the history of the evolution of the musical taste in France since 1890 comes to be written, it will be found impossible to overlook the series of his clever 'Lettres de l'Ouvreuse,' whose humorous form has helped to make comprehensible and palatable to the general public many a truth and many an argument in favour of the best musicians. He has now written a book on Bizet—a book that was wanting, and is the first to redress certain current opinions which have long been allowed to pass uncontradicted, as nobody took the trouble to investigate their value.

"Carmen," says the author, 'is perhaps the only production of human art that no one discusses. Its supporters admit no restrictions to their praise, and followers of other ideals appear never to have troubled themselves with offering to the admirers of Bizet any of the objections that they are so liberal of in other cases.' This might even be extended to the whole of Bizet's works. Except mere journalistic articles, panegyric or vituperative, a couple or so of volumes, and half-a-dozen chapters in books like M. Adolphe Jullien's 'Musiciens d'aujourd'hui' or the late Hughes Imbert's 'Médaillons contemporains,' hardly anything has been written on the composer, notwithstanding his popularity. A feeling that he had been misunderstood, and that posthumous justice was due to him, still prevails. Of course, Nietzsche's dithyrambs in favour of 'Carmen'—'a perfect work, the *gaya scienza*, in listening to which one becomes perfect, which does away with fog and hysteria and Senta-sentimentality'—have extensively helped to advertise it. Also Tchaikovsky—who, though nothing loth to court Balakirev's advice and to follow it, disliked the modern Russian musicians and never missed an occasion of taking up the cudgels against them—used to proclaim that 'Carmen,' which he opposed to 'the new Russian school's productions,' was the greatest work of its time.

How long the legend of a progressively-minded and sincerely creative Bizet, of a misunderstood

* 'Bizet,' by H. Gauthier-Villars. (Paris: H. Laurens, éditeur.)

revolutionary genius, would have obtained but for the recent publication of the composer's correspondence is difficult to say. But this publication has betrayed the true state of the case, by showing him to have been not the earnest and scrupulous innovator depicted by sentimental biographers and critics, but a shrewd matter-of-fact writer of music to suit the taste of directors and of the public. Of course, this has nothing to do with the intrinsic qualities of his music; but nevertheless it suggests the propriety of a closer critical examination. If it appears clearly that a certain artist's chief ideal was to court the general favour, it becomes more than likely that in his output will be found certain tokens of this weakness, certain characteristic flaws. Both these points—Bizet's deliberate attendance on the directors and public, and the resulting eclecticism of his methods—M. Gauthier-Villars, after remarking that 'Bizet's mentality consists of so strangely contradictory traits that any attempt at analysis will resemble a betrayal,' emphasizes as well by critical remarks as by quotations from Bizet's letters.

Bizet, the son of a professional musician, methodically trained and coached, an expert craftsman and the crack candidate to degrees and prizes, is, says the author, the professional par excellence. This fact must be well understood, as it accounts better than any other for his idiosyncrasies as a musician. He was the 'model pupil,' demure, dispassionate, who never rebelled against the surrounding routine nor chafed under the rules, as young artists of imaginative genius are wont to do. His favourite masters were 'Auber, Halévy, Gounod and Ambroise Thomas.' He could speak in one breath, and with equal positiveness, of Beethoven and of Meyerbeer's 'overwhelming genius.' He worked methodically, without incertitude and without enthusiasm. His plodding industry did not fail to receive the desired reward, the directors and the public proving willing enough to patronize him. He never wrote music but to order, librettos being found for him and always accepted by him without the slightest discussion or misgiving; and he knew that any work of his would be performed as soon as ready.

When he returned from Rome, at the age of twenty-four, he found two theatres open to him. Accordingly, he soon began to show himself fastidious, even withdrawing from the Opéra-Comique a score 'which would have afforded him too humble a début.' Later, when he undertakes to set to music a 'Cid' by Louis Gallet, he writes, unabashed: 'I have composed this summer a Cid in five acts. Fauré has launched me on this business; and if he is pleased with my work, I may hope to attain the great shop' (viz., the Théâtre de l'Opéra). Thus he used to 'keep his eye open'; and whenever he thought that a subject might prove tempting for a director, he would jump at it, unhesitatingly discarding it when he found himself mistaken.

'When he wrote,' says M. Gauthier-Villars, 'it was not in order to compass some artistic purpose of his own, nor to satisfy himself, but merely in order

to be played.' He was so anxious to please, that after the first performance of his 'Fair maid of Perth' the critics rebuked him for too openly cajoling the public's taste. And even when a composer whom he admired, like Verdi (whose 'Trovatore' he had warmly commended in an article where, to the objection that it included much vulgar music, he asked whether 'Homer, Michael Angelo, Dante, Shakespeare, and Cervantes' were always 'distinguished'), seems inclined to move off the beaten track, he would instantly disavow him: 'Verdi,' he wrote, 'after "Don Carlos," is no longer Italian. He wants to write Wagner music. This score has neither head nor tail. He has made an attempt at style, and achieved but pretentiousness.'

This quotation contrasts strikingly with the well-known fact that more than once Bizet has been branded by contemporary critics as a follower of Wagner. But it should not be forgotten that in France, during the 'sixties and 'seventies, the very name of Wagner meant terror and dismay, because it summed up all that in music was modern, dangerous and loathsome. Whenever a French composer, Lalo or Bizet, Gounod or M. Saint-Saëns, risked any novel effect of harmony or orchestration, sentence of 'Wagnerism' was passed on him, as it had been passed on Verdi by Bizet himself. Posterity has amply atoned for these mistakes and others.

This faithful portrayal of Bizet, founded on his letters, which so well reveal 'the smallness of his soul and the imperfections of his sensibility,' is very different from the current idealizations. It finds a natural counterpart in the chapters devoted to Bizet's music, to the merits of which M. Gauthier-Villars—who has adopted a sound introspective method—does full justice without overshooting the mark. This will appear from the following digest of his conclusions:

'There is no ground whatever for trying to find in "Carmen," as some writers systematically do in spite of Bizet himself, the work of a prophet—a work heralding new ideals in art. Certainly Bizet has shocked his contemporaries by delightful, elusive harmonic effects, daring modulations and local colour; but he never dreamt of betraying the directors' trust by striking untrodden paths. . . . An admirably gifted musician, he did his best to embellish with clever music such librettos as were entrusted to him; he intermingled skilfully-doled-out concessions and bold strokes. His sense of proportion and perspicuity render him remarkably representative of the Latin mind.'

M. Gauthier-Villars's book will, I believe, prove unwelcome to many of those who have adopted towards Bizet the attitude of blind worship, but welcome to many others who are fonder of truth than of Plato himself. It is strictly impartial, and even written in a spirit of sympathy, although some of the facts that it contains, or of the judgments asserted in its course, are not as pleasant as Bizet's admirers might wish.

M.-D. CALVOCORESSI.

Occasional Notes.

In our *Competition Festival Record* supplement we give full particulars of an international musical competition for choirs and bands to be held at Paris at Whitsuntide, May 26, 27 and 28. This event, which promises to be one of the most important of its kind ever held, is organized by the Town Council of Paris, and is under the patronage of the French Government. Already a great number of Continental musical Societies have announced their intention to enter. British choirs and bands will be afforded a special welcome owing to the existing warmth of the *Entente Cordiale*. The civic authorities and all the best-known French musicians are interesting themselves in the gathering. The prizes offered are exceptionally large in amount, and number. An invitation to a thousand British school children to attend and become the guests of the children of Paris is an attractive feature of the scheme. It should be noted particularly that on the third day (Tuesday, May 28) choral societies who sing simply for honour and not for ordinary prizes or in competition are specially invited. In the interests of British music it is very much to be hoped that our choral organizations will be thoroughly well represented. Our choral reputation stands high, and it is important that our Continental friends should confirm it on this unique occasion.

The Birmingham Musical Festival is one of the oldest of its kind, and the Festival Choir has seldom failed to maintain a high reputation, which has recently become much enhanced. It is therefore with great interest and pleasure that Londoners will receive the announcement that the Festival Choir is to visit the Metropolis for the first time this month. The occasion will be the concert of the London Symphony Orchestra on February 29, when Bach's Mass in B minor will be performed under the direction of Dr. Sinclair, with Miss Ada Forrest, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. J. Campbell McInnes as soloists, and Mr. C. W. Perkins as organist.

Various methods of inducement, varying chiefly in their degree of dulness, are employed in England to bring choralists to rehearsal. For a really sparkling and enticing official notification one must, of course, look to America. The latest to hand reads as follows:

Dear Chorus:

HALLELUJAH! We have established a new "best" performance of the Messiah, which gave me as well as the audience unalloyed pleasure. We will talk it all over at the next rehearsal, which is MONDAY, JANUARY 8, AT 8 O'CLOCK SHARP, at Y. M. C. A. Hall. Our next concert will be February 15, so regularity in attendance is obviously necessary. No matter how cold the weather, we will have a warm rehearsal. Extra rehearsals for the women on Wednesday, January 10 and 17, at 4.30 p.m., in Y. M. C. A. Hall. Also important. Wishing you a H. N. Y. and m. o. t.

Yours gratefully,

Cannot this example be followed in England? Sir Frederick Bridge has a reputation for sly humour.

The dates of the annual Mozart-Wagner Festival at Munich, which continually develops in importance and attractiveness, and promises to overshadow Bayreuth, have been announced. 'The Marriage of Figaro' will be given on August 2 and 8; 'Così fan tutte' on August 3 and 10; 'Don Giovanni' on

August 5 and 9; 'Bastien and Bastienne' and 'Seraglio' on August 6. The Wagner performances will be given in four series, each of which will consist of 'The Mastersingers' (August 11 and 24, September 4 and 15), 'Tristan und Isolde' (August 13 and 22, September 2 and 13), and 'The Ring' (August 15-20 and 26-31, and September 6-11). This last cycle of 'The Ring' will presumably form part of two series.

The subject of national opera and opera in English is as regularly periodic as that of record gooseberries. It merely recurs at longer intervals. The turmoil of discussion that is now setting so many tongues and pens in motion round the hopes of Mr. Hammerstein and the failures of Mr. Beecham is only a recrudescence. It is difficult to say anything on the subject that has not been said before. Some keen intellects, however, are now at work. Mr. Cecil Forsyth, whose book is reviewed on p. 83 of this issue, has laid out therein an interesting and novel theory of the connection between our failure in opera and our 'exteriorising' tendencies as a nation. There is less novelty in the opinion, to which Mr. Hammerstein has at length confessed, that opera cannot be carried on in England without philanthropy, in the form of either subscriptions or subsidy. It is the subscription list that keeps Covent Garden alive, although the motive behind it is nothing more philanthropic than social necessity. Yet Mr. Neil Forsyth, in his recent speech to the Old Neuenheimers' Society, could point out with pardonable pride that Covent Garden was practically the only important Opera House in Europe that was self-supporting. He said:

The financial results of our enterprise are never published, but I am betraying no secret when I say that, under the present régime, Covent Garden is practically the only Opera House in Europe that pays its way unaided and unsubsidised. In Paris the societies that run the Opéra and the Opéra-Comique not only have the use of their fine theatres gratis, and are exempt from taxation, but receive subsidies of £32,000 and £16,000 respectively. In Berlin, Vienna, St. Petersburg, Dresden, Munich, and the other principal cities of Germany, no rent or taxes are paid in respect of the Opera House, but the Court pays the annual deficits, for there always are deficits; in the two cases first mentioned they are said to amount to between £29,000 and £30,000 annually. The Scala at Milan has for years been run at a loss; and in Madrid and Rome, Naples and Brussels, the management have the use of the Opera House free, and receive subsidies of varying amounts.

Mr. Forsyth also gave a forecast of the next Covent Garden season. It would start with two cycles of 'Der Ring'; it would include the first performances in this country of a work of Wolf-Ferrari's entitled 'The Jewels of the Madonna,' and 'La Conchita,' by a young Italian composer; and it would again be considerably eked out with the Russian Ballet. Mr. Hammerstein's plans for the future are indefinite; but up to the time of going to press no programme has been outlined, or any confirmation given of the rumour that he has closed with the offer of a big cinematograph firm to buy up the Opera House for use as a picture-theatre.

Certainly the most remarkable musical event that has taken place in London during the past month was the performance of Elgar's 'The Dream of Gerontius' by the Oxford House Choral Society and Orchestra at Excelsior Hall, Bethnal Green, on January 20. The fine work done by Oxford House in the East-End through the energies of Mr. Cuthbert Kelly on the musical side, and Mr. Charles Fry on the dramatic side, is doing manifest wonders in the cultivation of

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artistic appreciation. This performance marked the climax on the musical side. It was not only well carried out, but it was eagerly listened to, with every appearance of earnest pleasure. Fortunately the interpretation of the work left nothing of it unrevealed. The chorus-singing had the right spiritual fervour, and was more than creditable in its technical precision; Miss Gwladys Roberts, Mr. Gervase Elwes, and Mr. Campbell McInnes put their best into the solo work, and the orchestra was thoroughly efficient. This was a notable triumph of ambition and ability, which has a special meaning for those of us who are acquainted with the neighbourhood of Bethnal Green, especially on a Saturday night.

A good story is told by M. Pablo Casals in a recent number of the *Wiener Konzertschau*. While in Nizza last winter, he supped one evening with his friend Thibaud after a highly-successful concert given by the latter, and afterwards paid a visit to a small café-restaurant, where music was supplied by a salon orchestra conducted by an elderly gentleman with fiddle and bow in hand. Thibaud was astonished to receive a message from this gentleman with a request for an interview; still more so when he was offered the position of solo-violinist during the orchestra's visit to a French watering-place he had never heard of! The Kapellmeister had heard that the gentleman played the violin, and would he care to accept the engagement? Thibaud readily agreed, but feared that the salary he required—200 francs a month—might be too high. This proved to be the case, but an understanding was come to for 150 francs a month, the violinist to play two solos weekly. But Thibaud wished to do his friend Casals a good turn, and asked if the conductor had any use for a good violoncellist. 'Certainly,' was the answer, 'if he is *really* good.' Thibaud then asked if they might have their contracts at once, but the old gentleman replied, with a paternal pat on the shoulder, that they must first give proof of their ability. This was also agreed to, and the following evening at 7 o'clock the two arrived with Prof. Emil Lamberg (Casals's regular accompanist), and played the Brahms double concerto! The effect was astonishing. The pianoforte was of an ancient (and decayed) order, but as soon as they began the noisy café became silent. After the first movement the Kapellmeister, in some confusion, thanked the artists for the test-piece; later, when asked to join them in a bottle of champagne, he warmed up, and expressed his deep regret that he had not acceded to Thibaud's request, and made out the contracts at once!

THE ORIGIN OF THE CLARSECH OR IRISH HARP.*

BY THE REV. F. W. GALPIN.

Of ancient stringed instruments there are, we may roughly say, two broad types; in one the strings are stretched across a sound-box and lie parallel with it—this we may call the 'lyre' type, though including, for our present purpose, the various forms of psalter and guitar; in the other the strings are attached to the upper board of the sound-box and rise vertically from it—this is the 'harp' type. It is most important to bear in mind these two marked differences and characteristics of the lyre and harp, for they form the basis of our present inquiry.

The earliest notices which we have of the musical instruments of the Kelts, the former inhabitants of the British Isles, occur in the writings of Greek and

Roman historians. To pass over the allusions to their horns and trumpets, Diodorus Siculus, who lived just before the Christian era, in his *Historical Library* (Book V., ch. 2) informs us that among these Kelts were to be found certain musical composers called Bards, who, singing to the accompaniment of instruments like lyres (*Taig λήραις ὁμοίων*) now lauded their fellows with hymns of praise, now cursed them with strains of invective. Ammianus also, who wrote 400 years later, says that these same Bards sang the deeds of their illustrious men to the sweet strains of the lyre (*dulcibus lyrae modulis*). Two hundred years after, Venantius Fortunatus, Bishop of Poitiers, gives us the name of this Bardic instrument: 'let the Briton,' he writes, 'sing to the Chrotta'; and under this Latin form we recognise the title given by the Kelts to their national instrument, so frequently mentioned in their old writings (such as the *Seanchus Mor* of the 5th century), namely the 'crot' or 'cruit.'

Thus far all is clear, and would have remained so had not later writers, by the loose application of inappropriate terms and a confused idea of the important structural differences already mentioned, persisted in calling this early British instrument a



FIG. 1.

harp. Nowhere do we find it so described by those who saw and heard it. Greek and Roman writers tell us it was a form of *lyre*; Celtic records describe it as quadrangular, which the harp is not; Venantius carefully distinguishes it from the harp, which he says was the instrument of the barbarians; and Professor O'Curry, the greatest Irish savant of the last century, with a perfect knowledge of the ancient Celtic writings and poems, definitely states that the old Irish cruit was a lyre. Furthermore, after a careful survey of the illustrations still extant in manuscripts and on Celtic crosses from the 8th to the 10th centuries, there appears to be nothing which gives countenance to the erroneous and misleading use of the word harp, as representing the form of the crot or cruit of those early days. I willingly admit that, after the triangular harp had been adopted by the Irish minstrels, it was often called cruit as well as clarsech: in the same way as in our own days the violin is known amongst the Welsh peasantry as the 'crwth,' though there is little resemblance between it and the earlier instrument. But we are speaking of the centuries before 1000 A.D. and literature, drawing, and sculpture combine to represent the crot as a *lyre*, in its smaller form

* A paper read before the Congress of the International Musical Society, held in London, May and June, 1911.

identical with the 'rotta,' so frequently depicted in Continental manuscripts, and the 'rote,' used in England during the Middle Ages. A good illustration is to be seen on the North Cross at Castledermot (co. Kildare) of the 8th century. The size of the instrument was about eighteen inches long by thirteen inches in width: it had five strings (Fig. 1).

We shall probably be told that this small lyre-shaped crot was an ecclesiastical instrument, and that it is for this reason it appears in the manuscripts and on the crosses; that side by side with it was the harp, the instrument of the warrior and the banquet hall. But there is nothing in the old records to support such a



FIG. 2.

theory; in fact, such a distinction in usage was impossible in the days when kings were priests and priests were soldiers.

Again, however, we are met with the objection that in incidents referred to the 7th and 8th centuries we read of a *small* crot and a *large* crot, and of their playing together. It is doubtful of course, how far such allusions made by writers of a much later time reflect the actual practices of bygone centuries; but, at a slightly later date, we are not without illustrations of these two kinds of crot, for the sculptured crosses of the 9th and 10th centuries give reliable examples. For our present purpose we will take the famous carving on the 9th century cross at Ullard (co. Kilkenny)—famous because Edward Bunting, having received a rough sketch of the instrument, displayed it in his 'Ancient Music of Ireland' (1840) as the first specimen of 'a Harp without a fore-pillar' hitherto discovered out of Egypt, and therefore suggestive of a close affinity between the Irish people and the land of the Pharaohs. Later writers have taken the assertion and illustration as truth, and, though it is due to Miss Panum to say that in her interesting article on the 'Harp and Lyre in Northern Europe' (I.M.S. Quarterly Magazine, October, 1905) she has hesitated to accept the statement, she has after all but given us, in an incorrect engraving, an idea of what the instrument is.

I realised that only a personal inspection, with rubbings and photographs, could clear up so important a matter, and accordingly the June of 1909 found me at Ullard, and the doubtful points were soon settled. The instrument depicted represents a large quadrangular crot (Fig. 2)—the original having been probably about three feet in height by about one foot eight inches in its widest part—with the usual fore-pillar or support, though the stone is in part decayed.

There were apparently six strings; these were fixed to the bottom of the frame and, passing over a long bridge resting on a sound-box which only partially covered the back of the instrument, were attached to pegs or pins placed in the upper curve or headpiece. The illustration is taken from a photograph of a careful rubbing on linen. Similar crots are represented on old crosses at Duiske Abbey, three miles from Ullard, at Castledermot (S. Cross), Kells (S. Cross), and Clonmacnoise (W. Cross), and in Scotland on the Great Cross (St. Martin's Cross) at Iona. Instruments of like character, but slightly different in outline, are illustrated on the Crosses of Monasterboice and Durrow, and also in an Irish manuscript (Brit. Mus. Vit. F. XI.) of the 9th century. But none of these instruments are harps, they are all of the lyre type: and if I were asked from whence they were derived, I should be inclined to attribute their appearance in Ireland to the close contact which existed between that country and the East in the 8th and 9th centuries, Greek priests finding refuge there and Irish laymen and ecclesiastics exploring the historic soil of Asia Minor, Egypt and the Holy Land. For these forms of lyre approach more closely the shape and structure of the upright psalter, which was a common instrument in the countries bordering on the eastern shores of the Mediterranean.

So far, then (i.e., up to the year 1000 A.D.), we have no proof at present of the use of the triangular or true harp by the Irish people: the Celtic lyre and its affinities were the national instruments. The harp, though probably known, was not recognised, for the simple reason that it was not Celtic.

The appearance of the harp in Britain coincides with the coming of the Angle, Saxon, and Northman to our shores; though whether these sea-rovers, who were



FIG. 3.

excellent carpenters as well, had added the fore-pillar which henceforth distinguishes their harp from that of Eastern nations we cannot tell, and to pursue the subject further is beyond our present purpose. Enough for us that in the earliest English epic, Beowulf of the 6th century, which relates the glorious deeds of Scandinavian heroes, the harp is frequently mentioned;

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and it is needless to repeat the constant allusions in the yet later literature of our country to show the popularity of the instrument. It was to be found everywhere, in the camp, and at the feast; the harper was welcomed by all and allowed a liberty of action that was often turned to strategic purposes. It is of greater interest to our present inquiry to observe that at the same time as the Kelt was carving on his crosses the lyre-shaped crot, large or small, the Englishman, as a true son of Scandinavia, Christian though he was, was adorning similar works of piety with representations of his beloved harp. It is to the eastern side of Scotland that we go for illustration, for there was found the stone on which the sculptor could work. These East-coast crosses, as at Aldbar (8th to 9th century), Nigg (9th to 10th century), Dupplin and Monifieth (10th to 11th century) show us *only* the triangular instrument, and it is known that at each of these places the English or Angles formed early settlements. On the other hand, it is not until the 13th or 14th centuries that on the *West* coast of Scotland we find the true harp depicted in a similar way—as at Iona, in St. Oran's Chapel, and on a column of the cathedral; also at Keills, in Argyll. The Nigg harp is illustrated in Fig. 3.

I have already said that the harp was probably not unknown in Ireland before the year 1000 A.D., though it was not recognised by the Irish minstrels. As early as the 6th century the communication between England and Ireland was close; the educational facilities found in the Irish monasteries, and the advanced state of learning which they had reached, gave opportunities of culture to an ambitious Englishman of which he readily availed himself. To

district of the city, as were the Jews in many a mediæval town of later days. That some of these English students should not have brought with them the harp is out of the question; but it had no attraction for Irish priest or Keltic bard.



FIG. 5.

With the onward march of time, however, the instrument was forced into a prominence which was bound to command attention.

Appearing first as marauders and pirates, Northman, Scandinavian and Dane—to whom the instrument had been for centuries a treasured possession—at last fixed their settlements on Irish soil and, in the 9th century at Dublin, Waterford and Limerick, established kingdoms which defied the attempts of Irish warriors to annihilate. Recognising their fate, foes, when not actually fighting, agreed to live together as friends, and frequent were the marriages between Danish chieftains and Irish princesses. The banqueting hall reverberated with the strains of the harp, and the Northman's minstrel rapidly became the rival of the Keltic crot-player. In this and in other ways the 'English harp' (as Gerbert terms it) was popularised among the Irish, and all the more readily because, during the 10th century, the influence of the clergy and monastic schools, with their affection for the past was diminishing, whilst the national poets and singers, with their attendant musicians, were receiving greater honours as they recounted the more turbulent phases of human life, and gloried in the deeds of battle and of



FIG. 4.

take a single instance: in the 7th and 8th centuries there were so many Saxon students at Armagh that a third of the city was called the 'Triam Saxon,' or 'the Saxon third'; a statement which shows not only the popularity of the Irish schools, but that the Saxon and English, as foreigners, were settled in a distinct

pillage which were all too frequent. Yet it needed only the strong hand of one of the greatest of Irish chieftains, generally known as Brian Boru, a thorough musician if we may trust tradition, to weld into one the more discordant elements which existed among his own people as well as among the settlers; and when, in the year 1002, he assumed the kingship of Ireland, a ten-years' peace ensued, the longest known for centuries, in which art and industry alike could flourish. It was at this time, I consider, that the harp, owing to the brilliancy of its tone, which the Irish name *Clarsech* suggests, definitely displaced the less resonant lyre-shaped crot for all heroic and festive purposes. The earliest illustration we have of the instrument in Ireland occurs on the west front of Ardmore Cathedral, co. Waterford, which was built in the 12th century, though possibly the series of sculptures, in which the harp is portrayed, may be a century earlier (see 'Journal Soc. Ant. Ireland,' vol. 33).

The fact that it first occurs amongst a Danish Christian community, closely connected with England and the English Church, is suggestive. Of the beautiful and characteristic example on the famous Shrine of St. Mogue or Moedoc, in the Dublin National Museum, I hesitate to say much; the workmanship of the shrine has been attributed to the 9th century, owing to the long hair of the female figures represented on one of the ancient metal plates attached to its side; but the ornamental work still affixed to one end of the shrine, and in which the harp appears, seems on close inspection to be of later date, certainly not earlier than the 11th century, though the figure of the harpist has been made to correspond more or less with those on the metal plates. The reliquary of St. Patrick's tooth, on which another fine example of the instrument appears, was made in 1376; and one of the latest illustrations of the instrument in sculpture is to be seen on an altar tomb of the 15th century at Jerpoint Abbey, co. Kilkenny. As already stated, the *clarsech*, or Irish harp, appears in Western Scotland on stonework of the 13th and 14th centuries, having been introduced by Irish settlers, whilst Dante (c. 1300) informs us that the Irish harp had been introduced into Italy in his day, with which country Ireland had long been in ecclesiastical contact.

If, however, we deny to the Irish minstrels the honour of the invention of the harp, with which some patriots would credit them, we must nevertheless acknowledge the skill which they brought to its practice, and the peculiar improvements which they made in its construction. The English, or Northern harp, was strung with twisted horsehair or with sinews, but the Irish musician had been accustomed on his crot to use metal strings of drawn wire, either of 'findruinne,' a sort of brass, or of silver. With metal strings he therefore strung his *clarsech* and obtained a brilliancy and resonance unknown on the gut-stringed harp; to resist the tension of the wire strings he strengthened the framework of the instrument and increased the depth and size of the soundboard. The oldest Irish *clarsech* extant (Fig. 4)—now in Trinity College, Dublin, though it is not so ancient as the days of Brian Boru, to whom it has been ascribed—shows us, however, the great difference between the Irish instrument of the early 13th century and the small light-framed harps depicted in English manuscripts of the same date. Little is it to be wondered at that the performances of the Irish minstrels on such instruments excited the admiration and wonder of all who heard them; 'their skill is beyond comparison superior to that of any nation I have seen,' writes Giraldus Cambrensis at the end of the 12th century; 'the modulation is not slow and solemn as in the instruments of Britain to which we are accustomed,

but the sounds are rapid and precipitate yet at the same time sweet and pleasing. It is wonderful how in such headlong rapidity of the fingers the musical proportions are preserved, and by their art kept faultless throughout.'

So the *clarsech* became the national emblem of Ireland, and found a place in the 13th century on her coinage and insignia. The twenty-nine strings, plucked with the pointed nail, were gradually increased to thirty-eight or even more, and the sweep of the graceful harmonic curve was extended until, in the 17th and early 18th centuries, the *clarsech* stood pre-eminent among diatonic harps for beauty of design as well as richness of tone. The Bunworth harp (Fig. 5), which was made by John Kelly in the year 1734 for the Rev. Charles Bunworth and is now the property of the present writer, shows that even though the original which suggested the *clarsech* was English, the elaboration of the instrument was undoubtedly Irish and the result an instrument unique in the history of Musical Art.

PHILIPP SPITTA.

By JEFFREY PULVER.

'Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers,' wrote Macaulay; and what Boswell was to Johnson and English literature, that and something more was Philipp Spitta to Bach and music. 'Something more,' because Spitta's work is not only pure biography, and a mirror for the reflection of the age in which his subjects lived; it is always work of the greatest importance to musical history, and of the highest value to musical historians.

A slight sketch of so eminent a man and his work will therefore surely not come amiss now, just seventy years after his birth; a man who, had he but lived a life of average length, could have easily still been with us.

Johann August Philipp Spitta, the son of a famous and popular poet, was born on December 27, 1841, at Wechold, near Hoya (Hanover), and after passing through the course of education usual in Germany, completed his studies in philology at the University of Göttingen. With a love for pedagogy stronger than that for any other profession, Spitta commenced his activity as teacher at the 'Ritter- und Dom-Schule' in Reval, at the comparatively early age of twenty-three. This post he held from 1864 till 1866, when he migrated to Sondershausen. The Gymnasium of this town enjoyed the benefit of his instruction until 1874; a year at the Nikolai Gymnasium in Leipzig followed.

It is at this point that we discover the first link which was afterwards to connect the names of Bach and Spitta so firmly. The formation of the famous Bach-Verein was going forward, and Spitta, entering the movement with enthusiasm, was one of the prime promoters of the scheme. His fame, principally on account of the publication of the first volume of the Bach biography, was now beginning to spread throughout Germany; and academic Berlin was at last impressed. A call to that city was responded to with alacrity by Spitta, now in his thirty-fourth year, and in 1875 he commenced his duties as professor of musical history at the University of Berlin, to which was added the position of permanent secretary to the Royal Academy of Arts. Soon after, a third post, that of professor at the Hoch-Schule für Musik, was offered him and accepted; and in 1876 he joined the council of directors of that institution; in 1882 he was elected active director for life.

The life story of Philipp Spitta is thus easily told, for it amounts to nothing more than a list of dates, and an indication of what advancement his learning brought him as these succeeded each other. Of the enormous amount of work he was able and obliged to perform in connection with his three posts, none of them a sinecure by any means, only passing mention can be made; but some idea of it may be obtained by considering his works, an account of which follows.

An earnest and painstaking worker, Spitta preferred the company of men of learning, and cared little for circulating in the society to which his high positions entitled him. It is therefore a little surprising, although by no means undeserved, that the title of honour, Geheimer Regierungsrat (Privy Councillor) should fall to him (1891).

No one more than musicians will regret that so useful a life should have been so short a one; Spitta died on April 13, 1894, in Berlin, having scarcely begun his fifty-third year.

We have two means of keeping the memory of Philipp Spitta fresh. For the world in general there is the fine statue in Berlin by Prof. Hildebrandt; but for musicians is reserved the enjoyment of a far finer memorial, the works of the departed. First among these, as much on account of its magnitude as of its importance, stands the greatest monument Spitta could possibly have raised for himself, the two volumes which contain all that ceaseless endeavour and tireless energy could collect concerning the greatest giant of music.

'Johann Sebastian Bach,'—published in Leipzig by Breitkopf & Härtel, the first volume in 1873, the second seven years later,—is the work by which the world knows Spitta; and rightly so, for I know of no single work of biography that is so ordered, so consistent, so rich in information and so straightforward in style as this; nor do I know of any other work of this kind whose abundant store of knowledge is so easily accessible. As I mentioned at the outset, Spitta's work is not merely biography in the ordinary meaning of the word;—it is much more. In its pages we find not only the life-story of the subject and a history of his works, but also a wealth of original historical criticism; chapters that are invaluable adjuncts to the history of music; and information on the predecessors, contemporaries and successors of the subject, so that the reader receives, not a detached account of one man lifted out of his environment, but rather one of a man in his natural surroundings; an account which demonstrates clearly the various forces that made their influence felt by him who is treated of, and the dominion he, in his turn, held over his successors.

The 'Life of Bach' by Philipp Spitta is, in fact, a history of the development of music and musical form during the period of the Cantor's life.

In the preface to the first volume, dated from Sondershausen, March, 1873, Spitta gives an account of the work and his method of writing it; from this preface we gather that for the account of Bach's life he turned for information first to Forkel, occasionally to Gerber, and chiefly to various autograph letters and other documents of Bach's. Every possible paper that had any connection with Sebastian or his family, every letter, and even genealogies, were consulted, and since Spitta did not accept the information they gave unless he could verify it, we can form some idea of the magnitude of his task.

A few words on Forkel's work, which formed the nucleus of Spitta's, may perhaps be acceptable. As Spitta himself says, this was the first advance on anything that had been previously written on Bach. Published in 1802 by Hoffmeister & Kühnel in

Leipzig, Forkel's little work 'Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke' was valuable on account of its author's intimacy with Bach's eldest son; and although the enthusiastic Forkel occasionally 'took something from the air' and indulged in a little fantasy, Spitta knew how much to use and what to reject. This unpretentious work of the cobbler's son who rose to the eminence of Doctor, *honoris causa*, enjoyed great popularity, and was translated into English in 1820 (Boosey), and into French in 1876.

In 1884-85, Novello & Co. (then Novello, Ewer & Co.) published the three volumes which were of such inestimable value to every English musician. I refer to the translation into English of Spitta's 'Bach' by Clara Bell and J. A. Fuller Maitland.

Had Spitta written nothing beyond the Bach biography he would still have deserved the fame that came to him, and have been but one more example of a great man whose reputation rests upon a single work. But this is not the case; he gave the world some of the most illuminating essays, articles and criticisms that were ever penned in the domain of musical literature; and it is to this less-known of his work that I wish to draw attention.

Between the years 1875 and 1882 the *Allgemeine Musikalische Zeitung*, edited by Friedrich Chrysander, was greatly enriched by some of Spitta's best work. In Nos. 1 and 2, for 1875, we find that wonderfully-written essay on 'Die Anfänge Madrigalischer Dichtkunst in Deutschland' (The origin of madrigalian poetry in Germany), also reprinted in the *Musikalisches Wochenblatt*. To popularise the Lach-Verein, in which he was at that time beginning to take so great an interest, Spitta contributed to No. 20 (1875) an article on 'Der Bach-Verein zu Leipzig,' which explained the constitution and the objects of the Society. Nos. 46 and 47 of the same year contained the essay 'Über das Accompanement in den Compositionen Sebastian Bach's' (taken from the *Musikalisches Wochenblatt*). This seems to have called forth some criticisms from J. Schäffer, to which Spitta replied in No. 49 of the same journal. The issues for 1876 contained only one specimen of Spitta's work; the speech which he, as secretary to the Academy of Arts, delivered in Berlin on the Emperor's birthday, on the 'Bildende Kunst und Musik in ihrem gegenseitigen geschichtlichen Verhältniss' (The instructive Arts and Music compared). This subject was renewed when Spitta delivered the lecture 'Poesie als Mittlerin zwischen Bildende Kunst und Musik' (Poetry as connecting link between the Arts and Music), on March 22, 1878. From 1880 to 1882, inclusive, the *Allgemeine* printed several reviews and criticisms of Spitta's, notably those in Nos. 26 and 27, 'Zur Herausgabe der Briefe Mozarts,' a review of Nottebohm's publication, 'Mozartiana' (1880), and the critical review of Ranieri de Calabigi's 'Paride ed Elena.' Nos. 47 and 48 (1881) and No. 16 (1882) brought to the public eye Spitta's essays, entitled 'Bachiana' (on the various arrangements of and uses made by Bach of strange original compositions); and with this article his connection with the *Allgemeine* ceased.

In 1885 Spitta founded with Chrysander the *Vierteljahrsschrift für Musikwissenschaft* (Musical Quarterly), the editorship of which was placed in the able hands of Dr. Guido Adler. To this periodical Spitta frequently contributed reviews and criticism, and some few important articles such as 'Sperantes Singende Muse' (1885), which is a mine of information in respect of the history of folk and home music. Another is the valuable historical, bibliographical and critical article on 'Rinaldo di Capua' (1887). Two other articles too important to leave unmentioned are, first, one on the Arie from Bach's 'Johannes'-Passion (1888),

and the other on 'Die musica enchiriadis und ihr Zeitalter' (1889), the latter being a splendid monograph on mediæval music. From 1889 onward nothing of importance appeared from Spitta's pen, except some few lesser reviews; and his death in 1894 brought the publication to a standstill.

Several of these essays, together with some that were new, appeared in book form. The first series, entitled 'Zur Musik,' is a collection of sixteen essays on subjects as far apart as 'Kunstwissenschaft und Kunst' and 'Beethoveniana.' The preface is dated Berlin, February 27, 1892. A second set appeared in 1894, under the title 'Musik geschichtliche Aufsätze' (Musico-historical essays), and the preface to this work, dated March 9, was probably the last thing Spitta wrote. In it he explains that the volume under consideration was published with the primary object of giving publicity to the first essay it contains—that on 'Heinrich Schütz, Leben und Werke.' As we will see later on, Spitta was engaged upon the editing of a complete critical edition of Schütz's works, and the reason for this desired publicity is easy to understand. The essay was afterwards reprinted in the *Allgemeine deutsche Biographien*.

I must now mention two of Spitta's articles which will be of special interest to English readers. They are the masterly biographies of Schumann and Spontini, which were written for 'Grove.' That on Spontini, running to thirty-three columns, is one of the finest lives of this very interesting individual we have, especially when we consider the condensed form in which it had to appear. The one on Schumann is longer, and occupies seventy-six columns of 'Grove.' This latter biography was also given in Nos. 37 and 38 of the 'Sammlung Musikalischer Vorträge' (Collection of musical addresses), published in 1879 by Breitkopf & Härtel, and edited by Paul Count Waldersee; but, according to 'Grove's' article on Spitta, it was originally expressly written for that Dictionary. The collection just mentioned also contains a splendid 'summary' of the 'Life of Bach,' by Spitta. I said 'summary'; it is that only when we compare it with the greater work—considered alone it is most comprehensive.

Another most interesting essay touching Bach is the one Spitta wrote for the 'Historische und Philologische Aufsätze,' dedicated to Ernst Curtius, on the occasion of his seventieth birthday. It is called 'Über die Beziehungen Sebastian Bachs zu Christian Friedrich Hunold und Mariane von Ziegler' (Bach's connections with C. F. Hunold and M. von Ziegler); these two worthies being writers contemporary with the great Cantor. A sketch on Bach's 'Passion-Musik' (1893), two speeches on 'Händel und Bach' (1885), and contributions to the *Grenzbote*, the *Deutsche Rundschau*, the *Allgemeine deutsche Biographien* and Eitner's *Monatshefte für Musikgeschichte*, complete, as far as I am able to trace, the list of Spitta's literary works.

There remains to be considered only Spitta as a musical editor. In this connection he served on the committee directing the publication of the series 'Denkmäler deutscher Tonkunst' (1892) (Monuments of German composition), on which he was associated with such men as Helmholtz, Chrysander, Brahms, and Joseph Joachim. Far more ambitious and important was his publication, in two folio volumes, of Buxtehude's organ works (1875-76). To each of these volumes he wrote an invaluable preface, teeming with historical, critical, and analytical notes of the greatest importance, followed by a 'Kritischer Commentar.' In 1885 he commenced the editing of the complete works of Heinrich Schütz (mentioned above), published by Breitkopf & Härtel. Here again he provided a critical and historical preface, besides an interesting treatise explaining the ancient musical notation.

The series up to date consists of seventeen volumes, Nos. i. to xiv. are Philipp Spitta's work, vols. xv. and xvi. were edited by his brother Friedrich, and vol. xvii. appearing in 1909, by A. Schering.

The musical works of Friedrich the Great, King of Prussia, next occupied him, and in 1889 Breitkopf & Härtel published the two beautifully-executed volumes which contain the royal musician's flute sonatas, concerti, &c. Of this work the British Museum possesses a copy of the *édition de luxe*, presented by the German Emperor.

There remains only the 'History of the Romantic Opera in Germany,' which Spitta left unfinished; it is a thousand pities that death should have robbed the musical world of so interesting a work, especially so since it was almost completed.

It will now be seen that Spitta's claims to recognition rest on a much firmer foundation than that provided by the great Bach biography, however superlatively excellent that alone may be, and it is much to be regretted that his other writings are not so well-known in this country as the one with which he attained to his greatest fame.

THE TEACHING OF MUSICAL COMPOSITION.*

No middle-aged man can look back on the last thirty years of English music without being struck by the immense progress of the nation in the quantity and quality of its composers and their works. Even the hardest *laudator temporis acti* would find it difficult to maintain that in mid-Victorian times our national output was either substantial or convincing; and though we do not pretend, as do some false prophets, that in these few decades the grub has developed into the perfect butterfly, yet we can reasonably claim that serious English composers have now reached so high a level of technique, and reached it in such numbers, that nothing seems lacking in their work save those great ideas which are the gifts of the gods alone.

Difficult as it always is to gauge the tendencies of the time we ourselves are living in, yet few will be found to refuse the title of Renaissance to the period of which we are speaking. After a long winter of discontent the arrival of spring is heralded on all sides; and though the full harvest is not yet here, the early garnerings are irrefutable proof of the germination that has been taking place. The causes of this germination are, like the causes of all artistic movements, subtle and various; but, in so far as they are outward and visible, it is generally and justly admitted that they spring largely from the work and influence of two men—Mr. Corder at the Royal Academy and Sir Charles Stanford at the Royal College. Mr. Corder gave us some years ago the fruits of his experience in one of the most practical books ever written; and now Sir Charles, leaving alone the purely practical aspect, provides a complementary work of subjective wisdom. From what we have said it will be realised that we are not niggardly in our gratitude to these two great sowers of seed, and we will further add, in regard to Sir Charles's book, that we can imagine nothing on the same lines more suggestive or complete; but in view of the fact that many thoughtful watchers of the rising generation, sanguine and even confident of the ultimate issue, are yet gravely concerned at the immediate outlook, it will be pardoned if we abandon the conventional manner of reviewing the book before us in favour of a broader consideration of its method and significance.

The two schools of composition-teaching to which we refer may justly be judged, as to process, by the

* Musical composition. By C. Villiers Stanford. ('The Musician's Library': Macmillan.)

character of the two books given us by the master-minds. In detail, of course, all good teaching must have a large common factor; but it does not entail much exaggeration if we label one school as essentially analytic, the other as synthetic. Epitomizing the two methods for the sake of antithesis, we may say roughly that Mr. Corder teaches the pupil how to do it, while Sir Charles Stanford analyses for him how it is done. The one, to borrow a distinction from the logicians, approaches the subject as an art, in the logical sense of something to be practised, the other as a science, or something to be known. We believe, whole-heartedly, that both these views must, *a priori*, minimise the value of the personal equation in any student; and we maintain, *a posteriori*, that it is just this want of individuality that robs the work of the pupils of both schools, brilliant as is their craftsmanship, of the note of personal distinction.

'It is an almost cruel task,' says Sir Charles, 'to write a movement, bar by bar, modulation by modulation, figure by figure, exactly the same in all respects, save theme, as a work by another composer; but it is the only way to get at the root of the matter, and it must be faced.' We can only suggest 'entirely' instead of 'almost.' The passage is followed by a bar-to-bar analysis of a Beethoven sonata of the early second period, to help the student to manufacture a work on the same scaffolding. We submit that the process, widely accepted as it may be, is fundamentally wrong, and we believe, with all respect to Sir Charles, that the whole point of view which the passage quoted connotes can account for the second-hand impression conveyed by the work of so many of our most promising young composers. 'If you want your child to grow into a good man,' said John Wesley, 'first break his will'; but modern society has revolted from the bloodless prig such an edict conjures up. Sir Charles's edict seems to us a musical parallel,—as if he were to say, 'If you want your son to be a composer, first teach him to write like the early Beethoven.' We can conceive of no device more calculated to nip originality in the bud.

Being less directly concerned with Mr. Corder, we may be content with saying that his method appears dangerous from an opposite standpoint. His school, with their amazing technical skill, see so clearly how everything is done that they seem eternally to be trying, not to sing their own song, but to roar a little louder than the latest lion. We recently heard at the same concert two works by two of our foremost young composers, one of each school. The work of Mr. Corder's representative, brilliantly clever though it was, was so exactly like Debussy that—on the analogy of the shopwalker who dressed too like a gentleman to be one—it was obviously an imitation. The work of the other school, on the contrary, full of deep feeling and genuine thought, was covered from beginning to end by the mantle of Brahms, and the highest compliment is to say it was nearly worthy of its model. But in all seriousness we would ask, not merely whether either work was worth composing or performing, but the more important question whether we were not witnessing the sacrifice of two great talents, one on the altar of cleverness, the other on that of tradition? To be one more name in the great succession is the unspoken prayer in the heart of every young composer; but the goal is not to be reached either by consciously fettering our impulses in order to link up with the last great name, or by adopting all the latest shibboleths lest we be labelled out-of-date. And that these two alternatives are accepted by our young composers as their Scylla and Charybdis is, we believe, the present great peril to English music.

THE LONDON OPERA HOUSE.

BY HERMANN KLEIN.

As I write, the ultimate fate of this splendid enterprise hangs in the balance. On his return to London, after a flying visit to New York, Mr. Oscar Hammerstein decided to take the public into his confidence and tell them exactly how matters stood. The gist of a dozen 'interviews' may be summed up in one sentence: Unless the greater part of the boxes and front rows of stalls are subscribed for, the summer season promised for May, June and July will not take place, and the London Opera House will, so far as this form and class of entertainment are concerned, have to close its doors. In other words, a substantial subscription is just as essential to the permanent carrying on of this undertaking as it is to that of Covent Garden or any other expensive operatic institution. If London wants it, it will have to pay for it on the basis of solid and regular support, furnished in the first instance by wealthy patrons, who ask no questions but trust to the known reputation, conscientiousness, and ambition of the impresario. If London does not want it—and no mere caprice or chance hit that draws two good houses out of five will meet the necessities of the case—then it must 'go by the board,' and another deplorable addition will have been made to the long list of operatic managerial fiascos associated with the British Metropolis. Let us hope that this regrettable, nay discreditable, result will not materialize. There may be things susceptible of improvement, but the history of this opera house, so far as it has gone, has been full enough of promise to justify its continuance. It deserves better than to be cut off at this early stage of its career.

It is important to be able to add quickly to a new repertory. There must necessarily be certain operas that drop out almost as soon as they are dropped in; they fail to hit the mark, and the discriminating manager has no further use for them. At the same time, when there are five performances a week to give, variety is a valuable feature. It does not pay to repeat a single work frequently, or ring the changes on two or three, however successful they may have proved, until subscribers and public alike begin to show signs of resenting the monotony. As it happens, Mr. Hammerstein's subscribers are not (to his infinite regret) numerous enough to awaken fear of trouble; but the general body of opera-goers have to be considered, and in this Metropolis,—unlike Paris, Vienna, or Berlin,—that section of the population is not yet so large that a solitary successful production will suffice to fill the opera-house once or twice a week for six months.

'TALES OF HOFFMANN.'

In the circumstances, therefore, it was fortunate for Mr. Hammerstein that he should have been ready by the Christmas holidays with an attraction so likely to be popular (without palling rapidly upon his *clientèle*) as Offenbach's 'Tales of Hoffmann.' The choice of this opera, which had done him yeoman service in New York, and had previously 'caught on' in London, was obviously wiser than depending upon ancient favourites such as 'Norma,' 'William Tell,' 'Lucia,' or even 'Faust.' These had all been tried and found wanting in the first month of the season, leaving only 'Hérodiade,' 'Quo Vadis,' and (thanks to Miss Felice Lyne) 'Rigoletto' to help to fill the weekly bill. It is worth while to note the fate of these various productions and revivals, as marking the progress of events in Mr. Hammerstein's historical crusade. So far it has prospered almost entirely on French opera, and, unless I am greatly mistaken, the American impresario will continue to give us little else during this

experimental season of his. He may, of course, mount the new Scottish opera, whereof the Duke of Argyll has provided the libretto. I hope he will; for if successful it might prove the thin end of the wedge to that introduction of opera in the vernacular which everyone is wishing to see the main, if not the exclusive, pabulum of the London Opera House fare. Meanwhile we have no right to complain if Mr. Hammerstein perseveres with the works that yield most towards the payment of his costly expenses, and which his present company is best equipped to perform adequately.

When the 'Contes d'Hoffmann' was first given at the Paris Opéra-Comique in 1881 (it had been played thirty years before at the Odéon in the form of a comedy), the three principal feminine rôles were undertaken by a single artist—the gifted Adèle Isaac. Why this rule has not always been followed it is difficult to say, unless it be that versatile sopranos are scarce, and that it is easier to find three prime donne capable of doing justice to one character and one act apiece, than to discover one prima donna who can do equal justice to all three. A solitary baritone, truly, has always been employed (as Taskin was in the original cast) for the three parts of Coppélius, Dapertutto, and Dr. Miracle; and in these M. Maurice Renaud once more gave evidence of the fact that, had he never been a singer, he could always have been an actor of extraordinary skill and resource. In his case the triple delineation amounted to a superb *tour de force*. On the December 17, M. Renaud having terminated his engagement, his place in the opera was filled by M. Vilmos Beck, a baritone who has sung a good deal at the Paris Opéra, and quite recently in America in Puccini's 'Girl of the Golden West.' The newcomer has a powerful and agreeable voice, which he uses with some skill, though apt to employ too 'open' tones in strenuous passages. Evidently an experienced actor, he provided an effective replica of M. Renaud's fine performance and was at his best in the rôle of Dr. Miracle. In the hands of Mr. Frank Pollock, an American tenor who also made his début in this production, the part of Hoffmann has lost much of its proper interest and importance. His voice is throaty, his singing monotonous, and his acting devoid of animation or colour. Miss Felice Lyne was clever as the doll, Olympia, though her rare vocal gifts were practically wasted upon the music; Mlle. Fer, as Antonia, was heard to advantage in the ensembles of the last act, while the brief but showy character of Giulietta was sustained at the outset by Mlle. Lina Cavalieri, and after her departure by Mlle. Olchanski. All these artists certainly lend variety to Offenbach's opera, but I hope nevertheless again to hear some singer of supreme talent repeating the triumph of Mlle. Isaac in the three soprano rôles. The minor parts were adequately filled, and the opera handsomely mounted. Signor Merola conducted.

'HÉRODIADÉ.'

Two or three noteworthy changes were made in the cast of 'Hérodiade.' One of these was the substitution of Mlle. Isabeau Catalan for Mlle. Cavalieri in the rôle of Salomé, whose music certainly derived an enhanced degree of sonority and importance from the more opulent tones of the new singer. Mlle. Catalan is taking some time to become accustomed to the dampness of our present winter; it seems to affect seriously the clearness and resonance of her timbre. But she is a very intelligent singer and actress, and presented a Salomé who, if not very remarkable for sensuous grace, became a personage of much force and intensity of temperament. M. José Danse, who succeeded M. Renaud as Hérode, gave a solid, earnest interpretation of his music. Some slight modifications

in the scenic detail of the Tempie scene proved both sensible and welcome. Later on, Salomé had a still more satisfactory exponent in Mlle. Olchanski, who sang well in 'Quo Vadis?'

'LE JONGLEUR DE NOTRE DAME.'

Massenet's 'Jongleur de Notre Dame,' produced at this house on January 10, seems to have pleased the audience better than some of the critics. The appreciation of an opera of this peculiar type is essentially a matter of taste. To folks who love not French opera in general or Massenet in particular it has, of course, few redeeming features, and the last of these disappears altogether when the rôle of the tenor hero is appropriated by a soprano and a woman is introduced into a monastery disguised in man's attire! Yet, after all, what have we here that is not accepted without question, when the Orpheus in Gluck's opera, the Leonora in 'Fidelio,' the Arsace in 'Semiramide,' the pages in 'Les Huguenots' and 'Tannhäuser,' or the Siebel in 'Faust' are concerned? What if the part of the Boy-Juggler was originally written for a tenor? By afterwards giving it to Mary Garden and altering it to suit her, the composer not only exercised a discretion to which he was entitled, but imparted to his opera, as I can personally testify, a measure of variety and interest that helped largely to enhance its popularity. The Chicago singer achieved what was required, because she approached her task in the right spirit of picturesque feeling and romance. Mlle. Victoria Fer, an artist of singular intelligence and dramatic aptitude, has now done the same thing here, and impressed all who witnessed it by the sincerity, the emotional fervour, the characteristic mediæval simplicity and charm of her impersonation. Her admirable singing and acting elicited an amount of spontaneous applause that was quite in proportion to the hearty reception bestowed upon the entire performance.

Regarding the merits of Massenet's score—fully discussed, by the way, when 'Le Jongleur' was mounted at Covent Garden in 1906—opinions will necessarily differ so long as English critics continue to hold divergent views about the exact quality and value of this composer's art. Those who can see in him naught but what is artificial, mechanical, and lacking in inspiration, must of necessity find the opera dull. For my own part I find it quite the reverse. I perceive in it a far greater truth of dramatic expression, far greater richness and appropriateness of orchestral detail, far more purity of melodic outline and beauty of harmonic structure than in the earlier operas from the same pen. Whether it will live as long as 'Manon' remains to be seen; but if its story made the same universal appeal and dealt with elemental passions instead of a curious flight of religious fancy, it would undoubtedly be hailed at this moment as the *chef-d'œuvre* of the Massenet school. The mounting of the work at the new house did immense credit to the able *régisseur*, M. Jacques Cointi, though the electrical effects in the final scene of the miracle, when the statue of the Madonna comes to life, might be toned down with advantage. Besides Mlle. Fer, the cast included M. Georges Chadal as the Abbey Cook, and M. Francis Combe as the Prior, while M. Luigi Cherubini conducted.

The following candidates passed the last fellowship examination held by the Royal College of Organists: A. F. Barnes (Farnborough), F. J. Buckle (London), W. T. A. Cloughton (Settle), T. H. Croxall (Leicester), P. Hoggarth (N. Shields), E. M. Moores (Cheetham), W. H. Mundell (Kilmacollm), R. W. Palmer (Kettering), W. H. Perry (Arlesey), A. Phillips (Sunderland), C. A. Salt (Birmingham).

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Church and Organ Music.

A SUGGESTION FOR IMPROVING THE PLAN OF ORGANS.*

By A. T. FROGGATT.

Possibly the subject of this paper would be better described as 'A suggestion for improving the plan of the Pedal organ.' But the effect of an organ is so profoundly modified by the contents (or non-contents) of the pedal department, that any improvement in the plan of the latter must necessarily result in the improvement of the whole instrument.

The object of the Pedal organ is, or should be, twofold: first, to provide a suitable bass to as many manual stops as possible; secondly, to provide one or more suitable solo effects. The former is by far the most important of these objects, and in the large majority of the organs built in this country it is the only one that receives any consideration. In too many cases it receives very little.

Take the case of a good average specimen of the English organ—three manuals and thirty speaking stops. There will probably be a Great and Swell of ten stops each, a Choir organ of six stops, and a Pedal of four. These latter, in the most favourable examples, will consist of an open diapason, 16-ft.; a bourdon or violone, 16-ft.; an 8-ft. stop of wood or metal, and a 16-ft. reed. This is the best four-stop Pedal organ that can be devised, containing, as it does, a bass to four stops on the Great organ—namely, open diapason, stopped diapason, principal, and trumpet. Of course, if the violone be preferred to the bourdon, a bass is provided for the gamba rather than for the stopped diapason. The bass flute also, sometimes substituted for the octave bass of metal from motives of economy, affords an inadequate support for the Great principal. But what about a bass for the Swell and Choir organs? The latter, indeed, with the help of the bourdon or violone, will fare not too badly; but in a double sense the Swell is in a hopeless case. With the box closed, the bourdon may serve for a bass; with the box open, the diapason may be added, but only for a more or less full swell; but, whatever the number of stops drawn, it is obviously impossible on such an organ to provide a Pedal which shall be equally suitable for open or closed swell, not to speak of the gradations between the two. I think the late Mr. Thomas Casson was the first to make a serious attempt to grapple with the difficulties of the situation. His specifications are ingenious, but I do not think they can be accepted as entirely satisfactory. It is of course easy to exaggerate the importance of providing a suitable Pedal to be used in conjunction with the Swell pedal, because few pedal passages of any importance can be played with one foot, even if the organist possesses sufficient dexterity to reach the notes, without sacrificing the phrasing: although one is sometimes astonished to find the signs of crescendo and decrescendo sprinkled over the pages of music intended for the organ in passages where both feet are busily employed in playing. At the same time, there can be no doubt but that the difficulty of obtaining an appropriate bass for the Swell organ is a very real one.

My plan for the improvement of the Pedal organ is simply this: abolish the pedal stops, as such, altogether and extend the compass of as many manual stops as possible one octave lower than at present. The compass of the pedal-board and also of the manuals will of course remain unaltered. The coupling actions will also remain as before. By pressing

a button placed under the manual, the pedal action, becoming attached to that manual and at the same instant detached from either of the other manuals to which it may have been previously united, will operate in the sub-octave upon whatever stops are drawn on the manual in question; and should that manual be coupled to another, the pedal action will operate upon the latter also.

I have said that the coupling actions will remain as before. By this I do not mean that the present clumsy arrangement of draw-stop couplers is to be retained. When the Pedal organ is required uncoupled, in the present sense of the term, this will be effected by the pressure of a second button adjacent to the first. As the employment of an uncoupled Pedal is the exception and not the rule, it will be better to make it dependent upon the employment of a separate piece of mechanism.

Now for the advantages of the plan: first, ease of manipulation. Except in the rare case of those organs in which a more or less suitable 'pedal bass' is provided for each manual, when the organist changes from one manual to another he has not only to push in one coupler and draw another, but has also to change the pedal stops. With the Pedal constructed as I suggest, a single movement of the thumb does all this.

Secondly, homogeneity of musical effect. Instead of—as is far too often the case at present, at all events in small and moderate-sized organs—having no choice beyond that of the dreadful boom being either on or off, a really artistic bass would be available comparable to the effect of violoncello and double-bass, or of bassoon and double-bassoon, in the orchestra. Thirdly, stop for stop, there would be a saving of space and also of expense. Whether the Pedal organ consisted of few or many stops, the saving of space would be considerable, seeing that each stop available on the Pedal would mean twelve pipes instead of thirty. Although the largest pipes would remain, still the saving of space occupied by the remaining eighteen would be something gained. And the expense of the new mechanism would be much less than that of the additional pipes, the difference in cost increasing, of course, according to the number of pedal stops.

On the other hand, pipe for pipe, the new arrangement would be immensely superior to the old. At present, 120 pipes on the Pedal mean four stops; but if my suggestion were adopted, 120 pipes on the Pedal would mean ten stops; and although in this case the cost of the organ would of course be greater, the resources of the Pedal would be more than doubled, while its efficiency would be increased to an extent that cannot be expressed in mere figures. A Pedal organ of ten such stops as I propose would provide for the downward extension of four stops on the Great, four on the Swell, and two on the Choir organ.

Fourthly, many valuable pipes which at present really do very little work would be extensively utilised. We rightly lay great stress on the importance of every stop running through; but I sometimes wonder if many of us realise how comparatively seldom a good organist causes the nine longest pipes of any manual stop to sound. The twelve lowest keys he practically never touches with his fingers, unless when playing without pedals; and even then he scarcely ever goes below G. And when a manual is coupled to the Pedal organ, inasmuch as by far the greater part of the music written for the latter is contained within the octave A—A, it is surprising how comparatively seldom the lowest nine notes, and therefore the lowest nine pipes of any manual stop, are sounded. Of course, I am thinking of organists who are, or endeavour to be,

* A paper read at the Annual General Meeting of the Kent Section of the Incorporated Society of Musicians.

artists, and not of those whose right foot is usually perched upon the 'unjust eminence' of the swell pedal while the upper keys of their pedal clavier possess surfaces as smooth and level as on the day on which they were fitted to the instrument.

Are there any disadvantages attending the system which I advocate? I believe the only disadvantage to be a loss of power when pedalling in octaves. This could be obviated by coupling a second manual to the Pedal. And there is no reason why one or more independent pedal stops of thirty pipes should not be included in the specification of a large organ, as before. Mr. Casson, indeed, in his scheme for a three-manual organ of twenty actual stops, submitted to a meeting of the Musical Association just six years ago, included an 8-ft. flute of thirty pipes on the Pedal. However, for my own part, these entirely independent Pedal stops, except perhaps in the case of very large organs, seem to be superfluous.

It is perhaps unnecessary to point out that the objection to 'borrowing' cannot apply to my proposal, because there can never arise any danger of a given pipe being required to act as a manual and as a pedal-pipe at the same time. That is to say, such a thing could not happen except in the unprecedented case of the tenor descending a whole octave below the bass.

The idea of borrowing an 8-ft. stop from the manual and causing it to sound in 16-ft. pitch on the Pedal is, as probably most of you are aware, not original. It was adopted at Halle as long ago as the year 1500. And to a limited extent modern builders have acted on this principle. But I can see no reason why this system of making the Pedal the completion of the manual should not be carried out on every stop.

We are asked to state that the annual service of the National Welsh Festival will be held in St. Paul's Cathedral on Thursday, February 29, at seven o'clock, and that singers desirous of joining the choir on that occasion are invited to attend on any Thursday evening at St. Benet's Welsh Church, Queen Victoria Street, at 8 p.m. The organizing secretary is Mr. J. E. Davis, 39, Upper Park Fields, Putney, from whom the Festival Service Book (in both notations) may be had, price 3½d. post-free.

That enthusiasm for the organ and all that pertains to it, which is such a feature in the North of England, was well illustrated recently when, under the auspices of the Oldham and District Organists' Association, Mr. C. H. Moody gave an organ recital in the Parish Church, Oldham, and later, at the annual dinner, an address on 'The art of the organist.' Mr. Moody rightly takes a high view of the duties of an organist, and his admirable address, which appeared in the local papers, should prove most helpful to those who were present, or to any who may read it. Our Cathedral organists may, if they will, exert wide influence, and the opportunities given by such Societies as that mentioned above, can do much to raise the ideals and status of their members.

A small two-manual and pedal organ has been erected in the chapel of the Ursuline Convent, Upton, Forest Gate, by the Positive Organ Company, Limited. It is interesting in view of the fact that it had to be fitted into a very difficult site, viz., a small gallery in which the available depth was only 2 feet 4½ inches, and the height 8 feet 7 inches. It has been arranged with the open diapason overhanging the front of the gallery and with the console at one side of the instrument in a small bay. It is blown by electric installation.

SPECIAL SERVICES.

The Carol Services at Westminster Abbey proved as convincing as in former years, and were each and all attended by crowded and reverent congregations. The effect to those seated in the nave and more distant parts was beautiful in

the extreme, and the wide diversity of style and treatment as shown by the various composers received ample attention from the choir. Sir Frederick Bridge was at the organ, and had evidently taken the greatest pains to secure an interpretation which should be worthy of the best traditions for which the Abbey has long been famous.

The Carol Service annually given by the choir of St. Augustine's Church, South Croydon, is a feature worthy of more than local interest. The church, with its red-capped tower, lies just to the right of the main Brighton Road, between Croydon and Purley, and must be a familiar object to those frequently travelling to and from Brighton. The Vicar, the Rev. J. H. White, is a strong advocate of good music as an aid to worship, and he is fortunate in possessing so able and hard-working an organist and choir-master as Mr. H. L. Sandy, who, owing to his excellent qualities as a trainer of boys' voices, and to the hearty and intelligent support rendered to him by the adult members of the choir (many of whom possess more than ordinary experience in vocal work), is enabled to maintain a very high level of excellence in the musical services.

At the service on Christmas Eve, the choir, according to their usual custom, sang the first number in the vestry, the music being only just audible to the congregation. All the carols, excepting those with an independent accompaniment, were sung without the organ, and the choir throughout displayed a refinement of tone and expression, and an ease in the retention of pitch, which can be secured only by high intelligence and good training.

The following is a list of carols sung:

- | | |
|---|-----------------------------------|
| 'The Manger Throne' ('Like silver lamps') | Steggail. |
| Processional hymn, 'O come, all ye faithful' ... | ... |
| Carol for Christmas Eve, 'The Lord at first had Adam made' ... | Traditional. |
| Besançon Carol, 'Shepherds, shake off your drowsy sleep' ('Chantez! Berges, Noué! Noué!') | ... |
| Carol written by Martin Luther to his little son, 1540 ... | A. J. Phillips (member of choir). |
| 'In Bethlehem, that noble place' ... | Onseley. |
| 'Come to the Manger' ... | Waddington. |
| 'In Bethlehem's ancient city' ... | John E. West. |
| Carol for Christmas Day, 'Joyful hearts to Thee we raise' ... | C. Pellew (member of choir). |
| 'Sleep, Holy Babe' (men's voices) ... | Dykes. |
| 'Ring! Christmas bells, this wintry morn' | Longhurst. |

On December 31, by special invitation of the governor and chaplain of H.M. Prison, Walton, Liverpool, the choir of Walton Parish Church, under the direction of Mr. Albert Orton, rendered a full choral service, including an anthem and selection of carols, in the chapel attached to the Prison.

At Christ Church, Harrogate, Brahms's 'Requiem' was performed by the Christ Church Musical Society on December 12. The soloists were Miss Ella Mallinson and Mr. J. O'Connor. The organist was Mr. John Pullen, of St. Peter's, Harrogate; the pianist, Mr. A. E. Davison; and the conductor, Mr. J. F. Chubb.

Gounod's 'The Redemption' was performed by Chichester Cathedral Oratorio Society on December 14, under the direction of Mr. F. J. W. Crowe, with Mr. E. Stephenson as organist.

A selection from the first part of the 'Messiah,' concluding with the Hallelujah Chorus, was given after evensong on December 17 at Holy Trinity Church, Stroud Green. The choir was augmented by the ladies of the Stroud Green Choral Association. The solos were sung by Madame Lily Jönsson, Mr. Hawkins, Mr. Wilfrid Lawrence, and Mr. Dean. Mr. Charles Warner was at the organ and Mr. H. J. Timothy conducted.

A presentation was made on January 1 to Mr. Henry Greening, who has been a member of the choir of Highnam Church, Gloucester, for sixty years. The occasion was the annual choir supper given by Sir Hubert Parry at Highnam Court.

Mr. G. Ber
Prelude at
Mr. Walter
Guilmant
Mr. G.
Fantasia
Mr. F. Go
J. S. Ba
Dr. W. Pr
E minor,
Dr. Orlan
Offertoire
Mr. Ernes
Canada—
Mr. F. E.
Ilford—S
Mr. W.
Romanza
Mr. G. C.
Grand So
Dr. A. W.
—Zur Fr
Mr. W. W.
No. 1, A
Mr. H. D
for Orga
Mr. John
César F
Mr. G. H.
Second
Mr. H. J.
and Air
Mr. Claude
Summer
Mr. Nels
B flat, A
Mr. Arthu
(Mon.)—
Mr. John
—Sonat
Mr. W. P
E flat,
Mr. Alber
in D, N
Mr. Arthu
concerto
Mr. W. I
two Ch
Mr. Paul
F major
Mr. Alla
Guilmant

ORGANIS

Mr. Jar
United P
Mr. I
St. Luke
Mr. P
Church,
Mr. C
Boothan
Mr. Ed
Church,
Mr. J
St. Steph
Mr. W
Church,
Mr. V

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ORGAN RECITALS.

- Mr. G. Bernard Gilbert, Public Hall, Canning Town—Prelude and Fugue in E flat (St. Ann's), *J. S. Bach*.
 Mr. Walter Hoyle, St. Michael's, Coventry—Caprice, *Guilmant*.
 Mr. G. E. B. Dobson, Nottingham Central Mission—Fantasia and Toccata in D minor, *C. V. Stanford*.
 Mr. F. Gostelow, Luton Parish Church—Toccata in F, *J. S. Bach*.
 Dr. W. Prendergast, Winchester Cathedral—Andante in E minor, *S. S. Wesley*.
 Dr. Orlando Mansfield, Belgrave Church, Torquay—Offertoire on two Christmas Themes, *Guilmant*.
 Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Fantasia in C minor, *W. S. Hoyte*.
 Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Suite Gothique, *Boellmann*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—Romanza, *Max Reger*.
 Mr. G. C. Richardson, St. Vedast, Foster Lane, E.C.—Grand Solemn March, *Smart*.
 Dr. A. W. Pollitt, St. Mary's, Liverpool, Sonata in F major—Zur Friedensfeier, *Rheinberger*.
 Mr. W. V. Starmer, St. Mark's, Tunbridge Wells—Sonata No. 1, *Mendelssohn*.
 Mr. H. Douglas, Congregational Church, Matlock—Suite for Organ, *Elgar*.
 Mr. John Pulein, St. Peter's, Harrogate—Pastorale, *César Franck*.
 Mr. G. H. Rees, Scottish National Church, Crown Court—Second Organ Concerto, *Handel*.
 Mr. H. J. Tufnell, Parish Church, Plumstead—Introduction, and Air with Variations, *W. G. Wood*.
 Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Summer Sketches, *E. H. Lemare*.
 Mr. Nelson Edwards, Colne Parish Church—Caprice in B flat, *Bolting*.
 Mr. Arthur Egg, Wesleyan Church, Maindee, Newport (Mon.)—Prelude and Fugue in G major, *J. S. Bach*.
 Mr. John W. Combe, St. Andrew's U.F. Church, Greenock—Sonata No. 1, in D minor, *Guilmant*.
 Mr. W. Paget Gale, Knox Church, Dunedin—Fantasia in E flat, *Saint-Saëns*.
 Mr. Albert P. Howe, St. Barnabas, Bexhill—Rhapsodie in D, No. 2, *Saint-Saëns*.
 Mr. Arthur G. Mathew, Salisbury Cathedral—6th Organ concerto, *Handel*.
 Mr. W. Deane, St. Mary's, Johannesburg—Offertoire on two Christmas Themes, *Guilmant*.
 Mr. Paul Rochard, Hincley Parish Church—Cantilène in F major, *Rheinberger*.
 Mr. Allan Brown, Crystal Palace—Symphony in D, *Guilmant*.

ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. James S. Corin, organist and choirmaster, Streatham United Parish Church.
 Mr. H. Bromley Derry, organist and choirmaster, St. Luke's, Redcliffe Square, South Kensington.
 Mr. Percy W. Jones, organist and choirmaster, Parish Church, Gorleston.
 Mr. Carl Olwer, organist and choirmaster, All Saints, Booten, Stoke-on-Trent.
 Mr. Edgar Smith, organist and choirmaster, New Free Church, Hampstead Garden Suburb, N.W.
 Mr. John A. Sowerbutts, organist and choirmaster, St. Stephen's, Paddington.
 Mr. W. T. Winkworth, organist and choirmaster, Parish Church, Farnham Royal, Slough.

Mr. Victor A. Stafford, solo alto, St. Mary Abchurch, E.C.

Reviews.

Richard Wagner. Sämtliche Schriften und Dichtungen. Fünfte Auflage. Bände 11 und 12.

[Breitkopf & Härtel.]

With these two volumes the new and authoritative edition of Wagner's prose and verse is complete. They contain matter supplementary to that of the ten volumes of the older editions. Some of this matter has been accessible in various quarters—in the posthumous volume (1885) of 'Entwürfe, Gedanken, Fragmente,' in the 'Nachgelassene Schriften und Dichtungen' (1895), in the 'Bayreuther Blätter,' in Kapp's 'Der junge Wagner,' and in various other monographs and journals; but it is convenient to have it all gathered together in this handy form. The eleventh volume contains for the most part the texts of the operas and dramas that are known only by name to the majority of readers,—'Die Hochzeit' (1832), 'Die Feen' (1832-33), 'Das Liebesverbot' (1834; now published for the first time), 'Die Bergwerke zu Falun' (1841-42), 'Die hohe Braut' (1836), 'Männerlist grösser als Frauenlist,' oder Die glückliche Bärenfamilie' (1837; here published for the first time), 'Die Sarazenin' (1841-43), 'Friedrich I.' (1846-48; here published for the first time), 'Jesus von Nazareth' (1848), 'Die Sieger' (1856), 'Parzival' (1857-65),—and more familiar things such as 'Das Liebesmahl der Apostel' and the sketches for 'Tristan,' the 'Meistersinger,' and the 'Tannhäuser' Venusberg scene. The twelfth volume of the new edition mainly consists, apart from a few detached poems, of prose works that will be fresh to the ordinary Wagner student; they commence with a couple of articles ('Die deutsche Oper' und 'Pasticcio') written when he was twenty-two, and end with some thoughts 'Ueber das Weibliche im Menschlichen,' that are dated February 11, 1883,—two days before his death. Some of the verses are mere doggerel jokes for his own and his friends' private consumption, and were hardly worth reprinting; but for the rest the volume is of the greatest interest.

The earlier essays show once again how slow the real Wagner was to find himself. At the beginning of his twenties he had apparently no notion of whither his genius would ultimately lead him. He waxes enthusiastic over certain aspects of Italian opera, and is very severe on German deficiencies. Song, he declares in the article on 'Die deutsche Oper,' is of the utmost importance; it is 'the organ by means of which a man can communicate himself musically.' It is second nature to the Italians, though they have abused it during the two previous decades, as the Germans have abused their learning. He talks of Bellini much as a modern opponent of Strauss might talk of Mozart: 'Never shall I forget the impression recently made on me by a Bellini opera, after I had become heartily tired of the eternally allegorising orchestral bustle, and a simple and noble melody at last appeared again.' The Germans have no national opera for the same reason that they have no national theatre: 'We are too intellectual and much too learned to be able to create warm human figures.' Weber has never understood how to handle song, and Spohr is not much better. Weber's talent, again, is too lyrical for opera, and Spohr's too elegiac. Weber's best opera is 'Der Freischütz,' because here he keeps within the sphere most suited to him—'mystical-grisly romanticism' and charming folk-melody being both within the province of the lyric. 'But look now at his "Euryanthe"! What paltry refinement in the declamation, what punctilious employment of this instrument and that to assist the expression of some word or other! Instead of giving voice to a complete feeling by means of a single bold and pithy stroke, he breaks up the impression of the whole by petty details and detailed pettinesses (durch kleinliche Einzelheiten und einzelne Kleinlichkeiten). How difficult it is for him to give life to his ensembles; how heavy is the second finale! Here an instrument, there a voice, tries to say something very clever, without knowing in the end what it says. And as everyone, when it is all over, has to confess that he hasn't understood a bit of it, people find at least some consolation in the fact that it is amazingly learned, and therefore worthy of respect. O this fatal learning, this source of all the German ills!

The following scholarships will be open to competition at the Royal Academy of Music towards the end of April: The Parepa-Rosa Scholarship (female vocalists, ages 18-22; not open to students); the Thalberg Scholarship (male pianists, ages 14-21); the Sterndale Bennett Scholarship (any branch of music, ages 14-21).

'We must therefore throw over a lot of affected science, and be men; and we must not be hypocritical, but see the good there is in both Italian and French opera. We shall not have a worthy German opera until Germans learn to express the spirit of the time in the forms of the time.'

He recurs to the same theme in the 'Pasticcio von Canto Spianato.' Voices cannot be made to imitate instruments. Formerly the voice was accompanied discreetly; now it is buried beneath nonsensical instrumental 'cracklings' (*Geprassel*), being made, without any regard to the situation, to 'gurgle in empty figures, which are as bad for the throat as a hard nut for a blunt tooth.' He laments that 'we hardly ever hear nowadays a really beautiful and technically perfect trill, very seldom perfect mordents, or a rounded coloratura, and so on. Composers write for the voice without understanding it, which would not be permitted in the case of any other instrument. The instruments must be 'a guard of honour' to the voice. Mozart gave the singer his rights even in the fullest orchestration; now we lower the voice to the level of an instrument. It is piquant to remember that in after years the critics lectured Wagner for just the same failings as he here attributes to the contemporaries of his youth. There is a vein of sound sense, however, running through his boyish ideas; and we get a foretaste of the future Wagner in such a remark as this: 'In an opera only one thing is needed—poetry. Words and tones are only the expression of this. Our operas are for the most part only a string of musical numbers without any psychological connection.'

In these days his taste was clearly far from being fully formed. He holds Bellini up as a model to his compatriots. He can hardly find too many good things to say of Meyerbeer, who has combined in himself the excellencies of the three musical nations, 'throwing himself into the French enthusiasm, equipped with German solidity and Italian beauty.' He rescued the French opera when it was becoming weak and conventional, and gave it a classical style. 'He wrote music as Handel, Gluck and Mozart had written it before him. These were Germans, and Meyerbeer is a German. . . . He has preserved his German inheritance,—naïveté of feeling and purity of invention.' His German nature is shown again in the religious seriousness of his works. To how much of this would Wagner have subscribed some ten years later?

Among the most interesting contents of the volume are a number of letters written to a German paper during his first residence in Paris. They are to this day quite excellent journalism; the young Wagner had a keen eye for everything that went on around him, and a swifter and lighter style than that of his later prose. Every now and then we get a glimpse of his own misery,—in the tone of mingled envy and detestation, for example, in which he speaks of the large incomes that Scribe and others make. He admires Liszt as a pianist, but has not yet learned the whole value of the man. He seems, indeed, to have been more drawn to Vieuxtemps, who came and played the violin to him one day when he was sick. He writes at some length, and almost wholly with sound judgment, on Berlioz. He lays stress upon the solitude to which that composer had been driven by the public's failure to appreciate him, and guesses that it has not been altogether good for his genius. Had he had trusty friends to tell him of the occasional defects of his 'Romeo and Juliet,' for instance, that work might have been improved. He remarks very shrewdly that it would have been none the worse for a revision by Cherubini. He fears that the public view of Berlioz as an exceptional phenomenon will take possession of the man himself, and that he will 'remain forever incomplete, and perhaps only shine as a transient and astounding exception.' Wagner praises the 'July' Symphony highly, and speaks admiringly of Berlioz as a conductor. We get, too, an interesting side-glimpse of old Cherubini, who had ceased to be a force in musical Paris, and had passed partly out of remembrance, owing largely to the uncontrollable asperities of his temper.

Among the prose works of the later days are a long and carefully-worked-out scheme for the improvement of the Royal Kapelle at Dresden, an article on 'Artist and Critic' (*à propos* an attack on him by one Carl Banck), various essays on theatrical reform and on the revolution, the essay on Wilhelm Baumgartner's *Lieder* that is already familiar to readers of his correspondence with Uhlig, a number of metaphysical speculations that are not always as lucid as they

might be, some important articles on the subject of Bayreuth, and a few 'programmatic explanations' of his works. The two volumes are, in fact, indispensable to the student of Wagner. They have been carefully and capably edited by Richard Sternfeld, and are handsomely produced, though one notices an unusual number of typographical errors. [E. N.]

The adult male alto. By Dr. G. Edward Stubbs.

[The H. W. Gray Co.]

This book deals with a subject which, as the writer very truly says, 'has been unaccountably neglected not only by teachers of singing but also by writers on vocal science.' It certainly seems strange that, while the adult male alto is felt to be a necessity in all those highly-trained choirs where, as in the Established Church in this country and the Episcopal Church of America, women's voices are excluded, so little attention has been given to the question as to the proper treatment and training of this class of voice. The fact, however, is not to be denied, and the work before us will therefore be welcomed by all those who need practical guidance in this direction.

The author has not allowed his mind to be biased by any particular theory of voice-production. He takes facts as he finds them, and gives the reader the benefit of such information and advice as are the result of his own observation and experience. Some of his facts are not only very little known, but will be found exceedingly difficult to reconcile with certain modern theories which, having the sanction of high authority, are commonly supposed to rest upon an unshakable scientific foundation. For this reason the volume may prove instructive to many besides those for whom it is specially intended.

The remarks in the second chapter on the widely-varying condition and characteristics of the alto voice of men, of which it is pointed out there are two distinct varieties, deserve careful attention; and the same may be said of the hints to choirmasters given in chapters iii. and iv. relative to the best method of selecting and training the material at their disposal. As regards the training of what Dr. Stubbs terms the falsetto-alto, which is the variety commonly met with, the main trouble is with the 'break,' and in this connection he refers to what he believes to have been the practice of the old Italian singing masters in dealing with the tenor voice. 'Their method,' he says, 'was to develop the falsetto downwards, blending it into the chest voice, and completely eradicating the break.' He adds: 'Many teachers do not believe this can be done . . . but with young voices it is not only possible to eliminate a break, but even to prevent the break from putting in an appearance at all.'

In chapter v. the author combats the prevalent notion,—which, as he rightly says, has no evidence to support it,—that the exercise of the so-called falsetto voice is injurious to the chest register. Incidentally also, in giving some useful information regarding the boy-alto, he refers to the common assumption that boys who sing alto must necessarily employ the chest register—a belief which, as he points out, is equally devoid of foundation.

The last chapter seems scarcely in keeping with the rest of the work. It is occupied entirely with a new theory of voice-production (not the author's, though he is apparently inclined to approve of it), the most remarkable feature of which appears to be the singular contention that the vocal cords have little or nothing to do with voice-production! In a work otherwise so thoroughly practical and matter-of-fact it is somewhat surprising to be confronted at the close with such a theory as this.

Short Postludes for the Organ.

[Novello & Co., Ltd.]

By their variety of style as well as their brevity, these pieces will furnish excellent out-going voluntaries. They will prove quite effective upon organs of modest dimensions, and we believe they will meet a wide demand. The difficulty of investing such short pieces with sufficient interest has been in most cases successfully overcome. The series consists of six numbers, as follows:—'Grand Chœur' (Thomas Adams), 'Alla Marcia' (W. G. Alcock), 'Siegeslied' (Hugh Blair), 'Postlude' (William Faulkes),

'Concluding Voluntary' (Myles B. Foster), and 'Postlude' (John E. West). If the series be continued, it might be well to include some pieces of more sombre character for special seasons, the present volume consisting of bright and cheerful examples.

Modern organ composers. Edited by A. Eaglefield Hull. (Augener, Ltd.)

In collecting these pieces, Dr. Hull is contributing a large share towards the modern organist's repertoire. The style is varied, and the composers are evidently taking into account the great possibilities of our up-to-date organs. In the volumes before us the names of many well-known organ writers appear, headed by Sigfrid Karg-Elert, who is responsible for two most interesting pieces. We are also very favourably impressed with the pieces by Dr. Hull, Dr. Bairstow and Mr. A. M. Goodhart. The last-named contributed a most dainty and charming piece, which may be played upon a single soft stop. Dr. Bairstow's 'Prelude' and 'Toccata-Prelude,' and Dr. Hull's 'Variations poétiques sur un thème original' (though why not in English?) should also be specially mentioned, as should a quaint 'Voluntary in the Hyper-Phrygian Mode' (? Hypo-Phrygian) by Ernest Bullock.

PART-SONGS.

The boy. Alexander. There was an old man. Humorous part-songs for male voices. By A. Herbert Brewer.

The lass of Richmond Hill. Original setting for male voices. By A. Herbert Brewer.

[Novello & Co., Ltd.]

Part-song writing provides a convenient outlet for musical humour and one upon which choral Societies, especially those composed of male voices, make a large demand. Dr. Brewer's latest efforts in this direction should therefore find ready acceptance, especially as they contain music as well as humour. 'The lass of Richmond Hill' is a melodious and refined setting of the famous verses by William Upton, and presents no difficulties of execution. All the above part-songs are suitable for tenor-lead, 'The boy' and 'The lass' being also adapted for altos.

BOOKS RECEIVED.

The proceedings of the Musical Association, 1910-1911. Pp. xxi. + 154. Contains the following papers: 'Old English organ music,' by John E. West; 'The reminiscences of a quinquagenarian,' by G. Bernard Shaw; 'Some thoughts on polyphonic rhythm,' by C. Kennedy Scott; 'The modern orchestra and its combination with the singing voice,' by C. B. Rootham; 'Music to stage plays,' by Norman O'Neill; 'The sense of programme,' by Herbert Antcliffe; 'Brahms in his pianoforte music,' by E. Howard-Jones; 'Key-relationship in early Medieval music,' by the Rev. W. H. Frere.

Post-Victorian Music. By C. L. Graves. Pp. 369. Price 6s. net. (London: Macmillan & Co., Ltd.)

The Writers' and Artists' Year-Book, 1912. Pp. 137 + xiv. Price 1s. net. (London: Adam & Charles Black.)

Who's Who, 1912. Pp. xxvi. + 2363 + 52. Price 10s. net. (London: Adam & Charles Black.)

Who's Who Year-Book, 1912-1913. Pp. vii. + 168. Price 1s. net. (London: Adam & Charles Black.)

The Englishwoman's Year-Book, 1912. Edited by G. E. Mitton. Pp. xxv. + 390 + 24. Price 2s. 6d. net.

Britishers in Britain. A record of the official visit of teachers from Manitoba to the Old Country, Summer, 1910. Edited by Fred. J. Ney. Pp. 298. (London: 'The Times' Book Club.)

The badness of Wagner's bad luck. A first exposure of anti-Wagnerian journalism. By David Irvine. Pp. 128. (London: Watts & Co.)

Notes on Harmony and Harmony analysis. By the Rev. Jules Botrel. Pp. 49. Price 2s. (Dublin: Cramer, Wood & Co.)

A new treatise on instrumentation. By F. A. Gevaert; translated into English by E. F. F. Suddard. Pp. 339. Price 21s. (Paris and Brussels: Henry Lamoine et Cie.)
The art of listening to and appreciating good music, or the education of a music-lover. By Edward Dickinson. Pp. xi. + 293. Price 6s. (London: William Reeves.)
The journal of the Folk-song Society, No. 16. Pp. xiv. + 136 + ix. (London: 19, Berners Street.)

Correspondence.

PHILIP DE MONTE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I should be obliged if you would allow me to appeal to your readers for information respecting Philip de Monte.

I am anxious to ascertain whether there are any of this composer's works in the Kingdom other than the eight volumes at the British Museum; also whether there are any existing records of de Monte during his stay in England.

From a foreign source we know that he was a member of the household of King Philip in 1555. It is also probable that his friend Orlando di Lasso was in England at the same time, although there is no evidence obtainable—up to the present—to justify this statement.

Believe me,

Yours faithfully,

52, Warwick Park, W. W. STARMER.
Tunbridge Wells,
January 19, 1912.

LEGATO ON THE ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—You are doubtless aware of the persistent and assiduous practice necessary for acquiring the legato style of organ fingering, the essential characteristic of the 'king of instruments.'

Can you tell me if an action mechanically producing a legato rendering of ordinary pianoforte fingering would really be acceptable to the majority of practising organists, or whether the disadvantage entailed in the increased complexity of the key-action outweighs any benefits the scheme possesses?

The advantages of the system in its adaptation to hymn and psalm tunes are, I think, obvious, for besides obviating the labour of overcoming the difficulties of finger substitution, it greatly increases the possibilities of registration: after pressing a chord the hands are free to be employed among the draw-stops, the keys remaining down until others are pressed.

The usefulness of the system is most apparent in its application to music consisting in a progression of chords, such music forming the basis of a church organist's work.

Before proceeding to perfect the idea, I should like to be assured that it would meet with acceptance, and on that account I solicit your valuable opinion.

Yours faithfully,

Birkenhead. SIMPLEX.

'PROLONGMENT' MECHANISM WITH THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—It has often occurred to me that the 'prolongment' mechanism met with in the lower keys of some types of American organs and harmoniums might with advantage be applied to the pedal-board of a pipe-organ.

It would seem that the arrangement would facilitate a freer use of the swell pedal in hymn-tunes, psalms, anthems, and passages where the intervals are too long to admit of legato playing while pedalling consecutively with the left foot.

The 'prolongment' mechanism would ensure a perfect legato effect (no matter what intervals) while pedalling with left foot and using the swell-pedal with the right foot at the same time.

Being an enthusiastic amateur, I would be interested to know whether the suggestion has been made before, and whether the professional organ-player would consider the arrangement within the bounds of legitimate pedalling—provided, of course, the player did not abuse the facility.

Yours faithfully,

190, Ebury Street, S.W.

E. PAGE BULL.

AN ANCIENT CUSTOM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The recent enthronement of Dr. Ridgeway as Bishop of Salisbury recalls an ancient custom peculiar to that city.

Having robed in the Mitre House in the High Street, near the north gate of the Close, the Bishop, preceded by the members of the Chapter, &c., proceeds to the Cathedral. On reaching the side of the square facing the Choristers' School, it is customary for the headmaster to petition the Bishop to receive an address from the choristers, and on this occasion, permission having been given. A. M. Lockwood, the 'Bishop's boy,' delivered the following congratulatory oration (written by an old chorister, Mr. A. E. Collins, of the Colonial Office) to his Lordship, in Latin:

'Right Reverend Father in Christ, on your entrance to this Close as Bishop of Salisbury, we, the scholars of an ancient School, gladly and zealously perform the duty handed down from antiquity of offering our congratulations. We have deeply deplored the loss of him of blessed memory who lately and for so many years occupied the Bishop's throne, most learned, most benevolent of men; now our being allowed to greet you on your succession to a most responsible office brings us both consolation for our grief and at this present time joy and high hope. That you, distinguished brother of distinguished brothers, of a name made famous both through the far places of Empire by an Eastern Governorship and in our own neighbourhood by the Bishopric of Chichester, yourself with long experience of a Bishop's cares in the chief of cities—we are most greatly rejoiced should be called by Salisbury's name. We wish you many honours, long life, health and happiness, and we ask your indulgence, your favour, and your blessing.'

To which the Bishop replied, also in Latin:

'I return thanks to you for receiving me so courteously and kindly. I am a sharer in your grief for the personage so dear, and I do not mourn less deeply than you that this Diocese is suffering from such a sense of loss. The issues of time to come which you wish, these I both hope and feel confident will come to pass. Many things which I would like to say to you and your colleagues I must postpone until the time when—not many days hence—I shall visit your School. That your residence here may turn out for you to be good, happy, prosperous and fortunate, and that you may add to it both honour and prosperity, I earnestly beg and beseech the Eternal God.'

The procession then continued, the choir singing the hymn 'Disposer Supreme.'

I am indebted to the *Salisbury Journal* for the translation of the address and the Bishop's reply.

Yours faithfully,

45, Alma Square, N.W.

EDMUND ROGERS.

November 17, 1911.

Obituary.

We regret to have to announce the following deaths:—

MR. J. AIRLIE DIX, on December 8, at the age of thirty-nine years. He was famous as a composer of songs of a popular but not inartistic character, many of which obtained a great vogue. He was educated at Christ's Hospital, and held organist's appointments at Kentish Town Parish Church and St. Mark's, Old Street, E.C.

MR. D. D. J. BARNETT, on December 28, at the age of seventy years. For forty-four years he had been Professor of Music at Cheltenham Ladies' College. His father was John Barnett, the prolific composer of songs and operas, and he was also related to Mr. John Francis Barnett.

HERMANN WINKELMANN, on January 19, near Vienna. He was a famous Wagner singer, and created the rôle of 'Parsifal' at Bayreuth in 1882.

FRESH LIGHT ON OLD ENGLISH AIRS.

BY W. H. GRATTAN FLOOD.

'EARLY ONE MORNING.'

Only a few weeks before his lamented death, the late Mr. F. G. Edwards wrote to me apropos the tune of 'Early one morning,' the origin of which had baffled his researches. Curiously enough, not long afterwards I discovered what appeared to me to be a variant of the melody in a Dance Book of the year 1788. More recently I came across a much closer version, and therefore in view of the interest attaching to English folk-songs, I feel sure that any fresh light will be welcome.

In the *Musical Times* for April, 1904, Mr. F. G. Edwards wrote as follows on the origin of 'Early one morning': 'The words, entitled "The maid's lamentation," appeared in "The Songster's Magazine," circa 1804, and in a collection entitled "Sleepy Davy's Garland." As in the case of many of these old ditties the words have been modernised; but the subject of the song is always the same—a damsel's complaint for the loss of her lover, in "The Songster's Magazine" the occupation of the inconstant swain being given as "a gentle shepherd." The music is traditional. William Chappell thought that he was the first to print it in his "National English Airs" (1838), and afterwards in his "Popular Music of the Olden Time." But Chappell was, at least, forestalled by Thomas Moore, who included the tune in Part VI. of his "Selection of Popular National Airs," dished up by Bishop and issued at the end of 1827 or the beginning of 1828. "Old English" is the designation given to the melody by Moore, who wrote words for it which begin "Hope comes again." In regard to the tune, Chappell says that it bears relationship to a hornpipe that was formerly played at the theatres.'

Mr. Kidson, in 'The Minstrelsy of England' (1901), substantially agrees with the above, and credits Moore with being the first to publish the melody. And Mr. Vincent Jackson, in his 'English Melodies' (1910), follows suit.

Acting on a clue that Moore had a copy of Crosby's 'English Musical Repository' by him when selecting his 'Popular National Airs,' I went carefully through that book—first issued in 1807—and was rewarded by finding the identical melody at page 251, under the title of 'Marian's complaint,' commencing: 'Since truth has left the shepherd's tongue.' Strangely enough this same song, words by Peter Pindar, appears, wedded to a melody by Sir John Stevenson, in the 'British Orpheus' (1811-12). Evidently the editor of the 'English Musical Repository' considered that the words of 'Early one morning' were not sufficiently elegant, and so he substituted Peter Pindar's verses. In order to show that the melody of 'Marian's complaint,' as given in the 'English Musical Repository,' is identical with that of 'Early one morning,' I append the music and words of the first verse exactly as printed in that work:

MARIAN'S COMPLAINT.

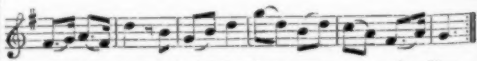
1811.



Since Truth has left the shep-herd's tongue, A-dieu the



cheer-ful pipe and song. A-dieu the dance at



clo-sing day, And oh! the hap-py morn of . . May.

It will be seen at once that the melody is the same as the version used by Moore in 1827. I think it well to give Moore's setting, merely transposing it into the key of G for the sake of comparison with 'Marian's complaint.' There is just a very slight change in the second part in two bars, but the identity of the tune is beyond any question:

Hor
Once
hus
still
Mr. V
resemble
theatres.
strikes m
as 'The
Thomps
first par
'Early o
part. S
the two
of 1788
To su
of 'Ear
the ear
the 'E
years p
source
Chappe
[P.S.
Mr. R.
wrote r
Reposi
previo
1807 e
was in
inform
the 18
remove
appear
version
some r
statem
outsid
new ec
A la
on 'E
Hall o
The
offere
Lily

HOPE COMES AGAIN.

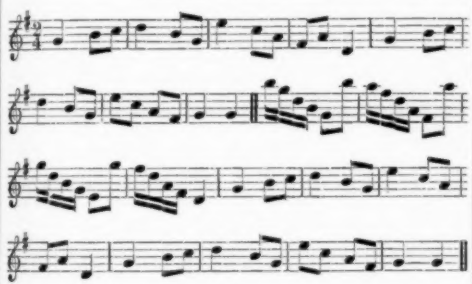
1827-28.



Mr. William Chappell, in 1838, says that the tune resembles 'a hornpipe that was formerly played at the theatres.' He gives no clue to the particular hornpipe, but it strikes me that the one he recollected was the dance known as 'The fortune-teller,' and published as the last tune in Thompson's 'Twenty-four Country Dances' for 1788. The first part of the dance tune is almost exactly the same as 'Early one morning,' but there is a difference in the second part. Students of folk-melody may be anxious to compare the two melodies, and consequently I append the setting of 1788:

THE FORTUNE-TELLER.

1788.



To sum up, though there is a resemblance to the melody of 'Early one morning' in 'The fortune-teller' of 1788; the earliest form of the tune is as 'Marian's complaint' in the 'English Musical Repository' of 1807, which is twenty years previous to Moore's version, and which is doubtless the source which Moore utilized—a traditional version of which Chappell noted down.

[P.S.—Since writing these notes I have had a letter from Mr. R. A. Streatfeild, of the British Museum, to whom I wrote regarding the 1807 edition of Crosby's 'English Musical Repository.' My own copy is dated 1811, but I had previously been informed that it was merely a reprint of the 1807 edition, and hence assumed that 'Marian's complaint' was in the original issue. Mr. Streatfeild now kindly informs me that the British Museum has only a copy of the 1811 issue, and therefore I wish to state the fact to remove misconception. But even assuming that the first appearance of the tune was not till the 1811 edition, this version antedates Moore's setting by sixteen years. Perhaps some reader of the *Musical Times* may be able to verify the statement as to the earlier appearance of the tune, but the outside cover of my copy of the 1811 edition states it is 'a new edition, with considerable additions and improvements.']

A lecture will be delivered by Dr. G. Norman Meachen on 'Melody and Melody' on February 6, at the Vestry Hall of St. Paul's, Canonbury.

The competition for the Brinsmead Pianoforte Scholarship offered by the Modern School of Music has been won by Lily Hyams (aged 12), of London, E.

INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE.

It is not difficult to describe the twenty-seventh annual conference of the Incorporated Society of Musicians, which took place at Llandudno on January 1, 2, 3, 4, and 5, as one of the most successful ever carried out by this institution. The new Articles of Association, by which the members are required to be of five-and-twenty years of age and actively engaged in the practice of music as a profession, have placed the Society on the footing of an organization of weight. The note struck at the opening meeting, and sustained during the second day, indicated a laudable determination to remedy existing evils in the musical profession, and to bring about a wider degree of recognition of the right of the musicians to demand a reasonable fee for services. The whole tone of the Conference expressed a desire to assume an active attitude towards matters that are at present agitating the professional musician, and to take action on lines becoming to it as the one organization in the United Kingdom restricted to professional membership.

The proceedings opened at the Town Hall, kindly lent for the meetings by the Urban District Council, whose chairman, Mr. William Thomas, welcomed the Conference to the famous resort. Mr. J. C. Ames (London) presided, and the attendance, which numbered about two hundred and fifty, included Dr. A. H. Mann (Cambridge), Mr. W. A. Cruickshank (Burnley), Mr. W. Martin Hobkirk (Edinburgh), Dr. G. H. Smith (Hull), Mr. J. W. Pearson (Margate), Mr. W. H. Vipond Barry (Dublin), Mr. W. D. Hall (chairman of the administrative committee), Dr. W. H. Cummings (London), Mr. F. Harold Hankins (London), Mr. Allen Gill (London), Dr. E. Markham Lee (London), Mr. R. Orlando Markham (London), Mr. G. W. Bebbington (Manchester), Mr. W. A. Wrigley (Manchester), Mr. George Halford (Birmingham), Mr. Arthur Page (general treasurer), Mr. C. Morton Bailey (Llangollen), Mr. R. H. Turner (Southsea), Mr. Lewis Hann (Cheltenham), Mr. R. B. Moore (Exeter), Dr. Alfred King (Brighton), Mr. John Barrett (Bristol), Mr. James Dawber (Wigan), Mr. S. Midgley (Bradford), and Mr. A. T. Akeroyd (Ilkley).

The chairman gave a brief address which took the form of a summary of the position of the musical profession.

PROFESSIONAL STATUS.

At the present time, he said, matters connected with the musical profession were in an unsatisfactory state. This was greatly due to the methods employed in the granting of so-called professional qualifications. The education and training of a professional teacher of music should require the same time and care as that for any other calling, but unfortunately at the present time the real education of the teacher was frequently subversive to the interests of an institution granting a diploma, and it was only by the united action of the musical profession, through such a Society as theirs, that matters could be remedied. The main objects of the Society were to organize the musical profession, to provide opportunities for musicians to meet in friendly communion, and for the discussion of subjects relating to their profession, to improve and develop the culture of music among the people, and to claim for musicians legal and special recognition. The Society had done great work in the past to accomplish these objects, but owing to lack of unity among recognised institutions there was a danger of serious questions—which ought to be the special work of the musical profession—being dealt with by authorities in whose constitution the musical profession had little if any representation. One of the most important of these questions was that of registration. Other branches of education had been recognised, but the claims of the musical profession to a separate registration had been ignored. Unless an active campaign was organized for the purpose of bringing the claims of musicians before the proper authorities the registration of musicians might be placed in the hands of a body entirely foreign to its interests.

Birmingham was selected for the next Conference beginning on December 30. In the evening a reception was given to the members of the Conference at the Pier Pavilion by the Urban District Council.

A PLEA FOR RECOGNITION.

The whole of Wednesday was devoted to the discussion of various matters relating to the musical profession, which were outlined in an opening address by Mr. J. C. Ames (London). Mr. Ames first enumerated the various Societies existing in Germany, and showed that similar organizations were to be found in this country in various forms. With regard to the Incorporated Society, he said that in a measure it resembled the Allgemeiner Deutscher Musiker-Verein and had some characteristics in common with most of the German organizations, yet there were two points on which it differed. The first was that the Incorporated Society was the only Society of Professional Musicians which held examinations, and which was working steadily towards one most important point—the recognition of the musical profession in the same way as law and medicine were recognised. The social standing of the musician, he maintained, had been greatly improved in the last hundred years in England. Real reform could only come from the artists themselves, inasmuch as they could prove themselves to be, as regarded general education and knowledge, on a parity with their fellow-citizens. Some of the heads of the profession were frankly antagonistic to the Society because it conducted examinations, but he held that a body of musicians and teachers representing a vast proportion of the best teaching in the country, and one not bound up with any school or teaching institution and not using its examinations for the purpose of profit to its members, was the only body that had a moral right to examine. It was an unfortunate fact that examinations could be conducted by anybody peculiarly unsuited to the work. A plumber, or a chimney sweep, or even a burglar could if he wished constitute himself an examiner, pocket fees, grant certificates, distribute medals, or hoods. It was the removal of these abuses the Society could bring about by unity in the cause—of what the individual member could do for the Society instead of considering what the Society could do for him. Mr. Ames went on to enumerate cases of low fees, and cited an instance where a professional musician had been asked to supply an orchestra for thirty shillings, while some of the lessons worked out at a profit of two shillings and threepence for four hours' work. The case of the fees charged in the London County Council Schools was also mentioned and numerous newspaper advertisements were read, offering music lessons at sixpence. All this he put forward in support of the claim for the necessity of recognition of the musical profession. He asked them to consider what means could be adopted to remedy these abuses. He thought that through its sections the Society could do much. On the subject of Municipal Music, he asked what should be the attitude of the music profession towards these undertakings? With regard to the Provincial Festivals, he asked what part professional musicians took in the committee and management work: were they not generally neglected as a body, and should not the most important members of such committees be chosen from among local musicians and should not local forces be given preference? He mentioned the Musical League as an example of good effort in making it one of their principles to work as far as possible with local resources, and suggested that the Incorporated Society might hold out a hand to it and offer to co-operate. A resolution moved by Mr. A. T. Akeroyd and seconded by Dr. Pollit, was adopted—'That the General Council be asked to consider the advisability of sending to the Councils of Boroughs and Urban Districts a request that they should help forward the propagation of music by allowing municipal concert halls to be used at nominal fees for choral and orchestral concerts.'

WELSH FOLK-SONGS.

In the evening a paper on 'Welsh folk-songs' was read by Mrs. Mary Davies. She said her object was to enlist the sympathies of musicians in the work lately begun in Wales of rescuing from oblivion the remaining survivals of Welsh folk-song. She pointed out that the Eisteddfod had at one time given its attention to collections of folk-songs, and the collection made by Miss Williams in 1837 had been published. At the present time active work in the search for folk-songs was being carried on in all parts of the Principality. A nation which had never lost or ceased to use its native language, in spite of many and varied vicissitudes, should cherish everything that might throw light upon its

past. The search for folk-songs was only a bye-path in this direction, but pursuing it the student might find treasure of value as well as of beauty. Much time and valuable material had been lost through indifference to the importance of traditional survivals, but it was not altogether too late, as had been proved during the past three years, when a good deal had been done to make up for the lack of interest taken in the work hitherto. The Lecturer's remarks were illustrated by a number of singularly beautiful airs, in which there was strong national character. They were sung by Miss Megan Evans, Mr. Powell Edwards, and Mr. Montague Borwell.

EAR-TRAINING AND MUSICAL APPRECIATION.

On Thursday evening a lecture on the above topic was given by Dr. H. W. Richards. Mr. T. Tertius Noble presided. Dr. Richards said that every child should have the opportunity of developing to the fullest extent the musical faculty with which nature had endowed him. He regarded ear-training as the foundation of all other musical study, and stated his belief that the technique of execution dominated out of due proportion. The ear-training he advocated was not only the observation of tonal elements but rhythmic shapes, cadences, discords, sequences, and the memorising of the important themes of music studied. Such work led to appreciation. He believed this course would add to the employment of teachers, especially those who hitherto had confined themselves to technical matters.

A full discussion followed, and at its close Dr. Richards was cordially thanked for his paper.

THE ORIGIN OF THE OPERA.

The last paper of the Conference was provided by Dr. M. Esposito, of Dublin, and was read on Thursday evening, with Mr. T. Tertius Noble in the chair.

Dr. Esposito, in dealing with his subject, said:

'Italy, the land of all sins, saw this thing start and her sons were the sinners. In the Middle Ages we find the custom of giving in Churches performances in action of sacred stories called "Mysteries." Little by little the popular element was introduced, and the mixture of religious and profane made these performances obnoxious and indeed sometimes indecorous.

'From that style of composition the oratorio was born. San Filippo Neri, with the intention of dissuading the people from assisting at the Carnival fêtes, instituted sacred functions which afterwards were called "oratorios," from the Oratory of St. Mary in Vallicella at Rome, where these performances first took place. Stories from the Bible were taken as subjects, and the music was made for chorus in four parts and short solos. The first of these functions took place in 1541, and was so successful that an Oratorio Society was formed in Rome, and its ramifications spread quickly through Italy and France.

'In 1388 a masked allegory with chorus and dances, accompanied by instruments, was performed in Milan on the occasion of the marriage of Galeazzo Sforza with Isabella of Aragon. Similar performances were given in Rome, Florence and Venice, and various dramas, cantatas, &c., of celebrated poets were given from time to time up to the year 1574.

'The Italian Renaissance was the outcome of the revival of Greek literature, science, and art; of what it accomplished we can see the results in our modern civilization. Every branch of human understanding was taken up with enthusiasm, and educated people frequently met and eagerly discussed all the wonderful things that were being created at the time in all branches of knowledge and art. A group of enthusiasts, Giovanni de' Bardi, Count de Vernio, Giacomo Corsi, Pietro Strozzi, Vincenzo Galileo (the father of the great Galileo), Rinuccini, the poet, Caccini and Peri, the musicians, formed a kind of association which was called the "Camerata," for the purpose of reviving the ancient musical declamation of Greece and applying it to the modern drama. These new methods had also been tried by another musician, Emilio del Cavaliere, born in Rome about 1550; he had been appointed in Florence by the Grand Duke as Inspector-General of the Arts and Artists. He was in close connection with the members of the Camerata and especially with Caccini, his townsman, and certainly knew all about this new style of music. He produced in 1590 a work called "The Satyr"; it was the first essay in that style, and in

(Continued on page 113.)

The Musi

ROMAN

LOS

SOPRANO.

ALTO.

TENOR.

BASS.



The V

He that spared not His own Son.

ANTHEM FOR EASTER.

ROMANS viii. 32, 34, 38, 39; 1 John iv. 11.

Composed by W. G. ALCOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.

SOPRANO. He that spa - red not His own

ALTO. He that spa - red not His own

TENOR. He that spa - red not His own

BASS. He that spa - red not His own

Andante. ♩ = about 44.

p Sw.

Ped.

Son, . . but de-liv-er'd Him up, but de-liv-er'd Him up for us all,

Son, . . but de-liv-er'd Him up, but de-liv-er'd Him up for us all,

Son, but de-liv-er'd Him up, but de-liv-er'd Him up for us all,

Son, but de-liv-er'd Him up, but de-liv-er'd Him up for us all,

p

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how . . shall He not with Him al - so free - ly give, free .

how . . shall He not with Him al - so free - ly

how shall He not with Him al - so free - ly, free - ly give .

how shall He not with Him al - so free - ly give, . . free - ly

ly give us all things, free - ly, free - ly give us all . . things ?

give us all things, free - ly, free - ly give us . . all things ?

us all things, free - ly, free - ly give us . . all . . things ?

give us all things, free - ly, free - ly give us all . . things ?

He . . that spared . . not His own Son, but de - liv - er'd Him

He . . that spared . . not His own Son, but de - liv - er'd Him

He . . that spared . . not His own Son, but de - liv - er'd Him

He . . that spared . . not His own Son, but de - liv - er'd Him

(2)

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two verses of the hymn, and the second system contains the third and fourth verses. The lyrics are: "up for us all, how . . . shall He not with Him al - so free - ly, free - ly give . . . us, free - ly . . . give us Him free - ly give . . . us, free - ly . . . give us not with Him al - so free - ly give us, free - ly give us all things? He that spa - red not His own Son, . . . how shall He not with all . . . things? He that spa - red not His own Son, . . . how shall He not with all . . . things? He that spa - red not His own Son, . . . how shall He not with all things? He that spa - red not His own Son, how shall He not with". The piano accompaniment features a variety of dynamics including *cres.*, *mf*, *p*, and *f*. The score concludes with a *p* *See.* instruction and a final piano chord.

up for us all, how . . . shall He not with Him al - so
 up for us all, how . . . shall He not with Him al - so
 up for us all, how . . . shall He not with
 up for us all, how . . . shall He
 free - ly, free - ly give . . . us, free - ly . . . give us
 free - ly, free - ly give . . . us, free - ly give us
 Him free - ly give . . . us, free - ly . . . give us
 not with Him al - so free - ly give us, free - ly give us
 all things? He that spa - red not His own Son, . . . how shall He not with
 all . . . things? He that spa - red not His own Son, . . . how shall He not with
 all . . . things? He that spa - red not His own Son, . . . how shall He not with
 all things? He that spa - red not His own Son, how shall He not with

f Him al - so free - ly give us all things? *rall.*

Him al - so free - ly, free - ly give us all things? *rall.*

Him al - so free - ly give us, free - ly .. give us all things? *rall.*

Him al - so free - ly give us, free - ly give us all things? *f* *rall.*

Andante. Quasi Recit.
BASS VOICES OR SOLO.
con espress.

p It is Christ that died, it is Christ that

p Sw.

senza Ped.

Faster. TENOR OR SOPRANO.

died, . . . yea ra - - - ther, that is ris'n a -

Faster. mf

- gain, who is e - ven at the right . . hand . . of God, . . .

cres. f

cres. increase to Full Sw. f

Ped.

rall.

the right hand . . . of God. . . .

f

rall.

Andante. *FULL.* *cres.*

Be - lov - ed, if God so lov'd us, we . .

p *cres.*

Be - lov - ed, if God so lov'd us, . . . we

p *cres.*

Be - lov - ed, if God so lov'd us, we ought al -

p *cres.*

Be - lov - ed, if God so lov'd us, we ought, we

Andante. $\text{♩} = \text{about } 50.$

dim. *rall.* *pp*

. . . ought al - so to love one an - o - ther.

f *dim.* *rall.* *pp*

ought al - so to love one an - o - ther.

f *dim.* *rall.* *pp*

so, we ought al - so to love one an - o - ther.

f *dim.* *rall.* *pp*

ought . . al - so to love one an - o - ther.

rall.

Allegro. ♩ = about 120.

mf Sw. *f Gt.* *Ped.*

Neither death, . . . nor life, nor height, nor depth, . . . shall be a - ble to

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cres. *ff*

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Slower. *ff*

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the same year another, called "Blindman's buff," but his most important work was the oratorio, "The representation of the soul and the body," performed in Rome soon after his death, in 1600. Each of these was represented by individuals acting on the stage, and the music was composed of solos with figured bass as accompaniment in the same way and style as Caccini. In the meantime the members of the Camerata had tried to write in this new style, but the most serious effort was the production of what is understood to be the first opera, "Dafne," libretto by the poet Rinuccini and music by Caccini and Peri. (Jacopo Peri was born in Florence in 1561 and, being of noble birth, was very intimate with Count de Vernio, in whose house the Camerata met.) The music of "Dafne" was written in the new style, following strictly all the rules laid down during the long years of discussion. The performance took place in the house of Jacopo Corsi—as Count de Vernio had at that time left Florence for Rome—the guests being only a chosen few; and Peri himself sang, accompanied on the harpsichord by Corsi. That was in 1597. The result surpassed all their expectations, and the poet Rinuccini, who had been the guiding spirit, fired with enthusiasm, decided to try a larger work and wrote a "Tragedy for Music" called "Euridice," the music of which was composed also by Peri and Caccini, and it was first performed on October 6, 1600, on the occasion of the fêtes given upon the marriage of King Henry the Fourth, of France, with Maria de Medici.

Though the success of this opera and its new tendencies were the talk of all cultivated Italy, no other attempt was made for seven years either by Peri and Caccini or any other musician.

It looked as if the reform had overstepped the point; the rules were so definite that all the music of the composers of the new style was alike, so much so that no difference could be seen between one or another. The truth is that none were geniuses, and they followed a preconceived idea, not daring to break the rules they had formulated when they essayed to revive the Greek drama. A new man brought about the desired change, Claudio Monteverde, born in Cremona about 1568, and at the time of the performance of Caccini and Peri's "Euridice" employed as viola-player at the Court of the Duke of Mantua.

In 1607 his first opera, "Orfeo," to the libretto by Striggio, was performed before the Court.

On August 19, 1613, he was appointed Maestro di Cappella at San Marco in Venice, where he lived the rest of his life. It was not until 1630, more than twenty years after "Orfeo" and "Ariadne," that he composed his third opera, "The rape of Proserpine," which was performed in Venice in the Palace of Girolamo Mocenigo upon the marriage of that nobleman's daughter. The success was enormous; the Venetians had never before heard such songs, choruses, dances and instrumentation.

Up to this time all these operatic performances were given either in the palaces of the reigning princes or in noblemen's private houses; the people were completely kept out of the performances. Two artists, Ferrari (poet and musician) and Manelli (musician) had the idea of writing an opera on Monteverde's lines and performing it in a public theatre. They set to work, Ferrari writing the libretto and Manelli the music. "Andromeda" was the subject, and it was produced at the theatre of San Cassiano in Venice, in 1637, before a public audience; this was the first opera performed in public, and the result proved the turning point in the fortunes of the opera. The people were so charmed with the new spectacle that special new theatres were built for opera performances. Monteverde saw directly that this was the only path of progress for the opera and of renown for the composer, and, though no longer a young man, he worked at a new opera, "Adone," which was produced at the theatre of San Giovanni e San Paolo in 1639, which kept the stage during the autumn and the Carnival season of the ensuing year. Immediately after a new theatre was built, San Moise, and opened with his "Ariadne," followed by "Orfeo." Next year, 1641, he produced two new operas, "The marriage of Æneas with Lavinia" and "The return of Ulysses," and he finished his career the year after, 1642, with his last opera, "The crowning of Poppea," his swan-song, as in the beginning of 1643 he was no more.

We have seen that more than three hundred years ago a new form of musical art was created under the mistaken impression of reviving Greek drama, and that its principal idea was to

use music as a factor in giving more force, colour, and passion to the drama, and instead of speaking the words to have them sung; we have seen after three centuries these same principles re-established by modern composers, starting from Wagner. One may then ask: "How was it that opera during these centuries had strayed so far from the path pointed out by Monteverde and re-discovered by Wagner?" The story is a long one, and would require volumes to tell.

The last day of the Conference was devoted to the annual general meeting of the members, at which a satisfactory report on the working of the Orphan Fund under the new management was made by Dr. W. H. Cummings. The annual banquet, held in the evening, brought the proceedings to a close.

STRATFORD-ON-AVON SCHOOL OF FOLK-DANCE AND SONG.

The attendance of sixty-five students signalized and ensured the success of this experimental winter school, directed by Mr. Cecil J. Sharp. As at the summer school, visitors came from all parts of the United Kingdom. The Retford district was again represented by Mr. T. Hercy Denman and his party. The study and practice of morris and country dances was carried on enthusiastically and indefatigably at the Council School throughout the session, with an interval that was devoted to traditional New-Year celebrations. A lecture was given by Mr. Sharp in the Picture Gallery of the Memorial Theatre on 'The meaning of the Folk-music revival' and its relation to Stratford-on-Avon. He showed to what an extent Shakespearian sentiment is imbued with the spirit of English countryside revelries, and how frequent are Shakespeare's references to traditional dances. A lecture was also given by Lady Gomme on 'Children's singing games,' of which illustrations were contributed by children of the locality.

An interesting feature of the session was the able running commentary made day by day in the columns of the *Morning Post* by a special correspondent. Among his illuminating comments were the following:

The country dances were evidently designed for the display of picturesque evolution rather than complicated steps, and it is a notable characteristic of folk-dancing that, as beauty of design becomes more marked in the evolutions, the steps become simpler, while on the other hand where artistic groupings and changes are absent, the steps are developed to an extraordinarily high degree. On seeing the pretty and fanciful figures illustrated in the rounds and squares, no one can help recognising their suitability for drawing-room use, or wondering why they were allowed to disappear.

Among the other events of the day's proceedings the practice of the sword dances was very interesting. This is a highly developed form of the morris, with exceedingly elaborate movements producing astonishing effects, as in the figure of eight, where the dancers, holding the ends of each other's swords, twist in and out among them in bewildering fashion, though every step and movement is precisely timed, and at the end produce a 'lock,' the blades being woven together in the form of a rosette. The singing games, too, were very absorbing because, apart from the charm of their simple tunes and pretty evolutions, they are full of acting, and embody a symbolism that goes to the very root of folk-lore.

A meeting of the newly-formed English Folk-dance Society was held under the chairmanship of Mr. A. D. Flower. All information as to the aims and constitution of this Society can be obtained from Miss Karpeles, 87, Westbourne Terrace, London, W.

Le Ménestrel of January 20 states that Herr Humperdinck's condition is still far from satisfactory. He has not regained consciousness, although he has had some fairly good sleep. The symptoms of paralysis still remain.

CONFERENCE ON MUSICAL EDUCATION.

A conference under the combined auspices and management of the Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Secondary Schools for Boys, was held with much success in the handsome and commodious hall of the St. Paul's School for Girls, Hammersmith, from January 8 to 12. A reception was given on the evening of the first day, and on January 9 a lecture was given by Dr. Arthur Somervell on 'The place of music in education.' He advocated the claims of music to a larger place than it at present obtains in the educational curriculum. In the time of Elizabeth we were the most musical nation in Europe, but from that position we had descended with a rush, owing to the Puritans, to a state of musical imbecility. The Revolution completely suppressed all forms of self-expression through Art, with the exception of literature. They ought now to aim not merely at giving a musical education, but to make all education musical. All 'slums' were equally the outcome of a lack of early training in what the Greeks called *mousiké*—the inner sensitiveness to the great rhythms and harmonies of life. What he hoped and longed to see, and hoped that their children would see, was an England responsive again to the beauty of natural existence—a period when slum-dwellings, whether for the rich or the poor, would be swept away, because all the community would realise that they were intolerable anachronisms.

Miss Kathleen O'Dowd, on the same morning, gave with attractive clearness and diction, an explanation of the Jaques-Dalcroze system of rhythmic gymnastics, and directed a small class through a very interesting demonstration of its elementary developments.

On the other mornings Mr. Stewart Macpherson gave two lectures on musical appreciation, with musical illustrations. He said it was mainly to the teachers that they had to look for implanting and deepening pure and healthy impressions in the child's mind. The prevalent idea of associating the word 'music' with playing the pianoforte was responsible for the neglect of the art in the majority of boys' schools, and for the meagre results obtained in girls' schools.

Mr. Field Hyde dealt in two lectures with ear-training and sight-singing. He said that the opinion sometimes expressed that ear-training was futile, was disproved by every teacher who had pursued it on right lines. Many useful and practical hints were given as to how the ear observation could be developed; and in the matter of sight-singing, plans of study on the movable do method were described.

A lecture on English Folk-song by Dr. Vaughan Williams was heard with much interest.

Another lecture that was very informing was given by Dr. J. E. Borland, whose subject was 'Old stringed and wind instruments.' It was illustrated by lantern-slides.

On the evening of January 12 there was a social gathering at which an excellent programme of chamber-music was given under the skilled and experienced direction of Miss Nellie Chaplin.

A report of the papers read appears in the February issue of the *School Music Review*.

VOICE AND SPEECH TRAINING.

The Association of Teachers of Elocution, Voice and Speech Training, held a conference upon the above subject at Bedford College, York Place, on January 15, 16 and 17, and at Portman Rooms on January 18 and 19. The reasons why the conference was thought necessary were explained by Miss Elsie Fogarty, Principal of the Association, in a weighty inaugural address. She said: 'I think it would be fair to describe the intellectual age from which we have just emerged as the age of the "written word"; a more unkind definition might be the age of "universal scribbling." It is equally true that we seem to be entering upon an age which is to be dominated by the spoken word. There lies with us the responsibility of providing that it shall not be fittingly described as the age of "universal chatter." Turn where we will, the subject of speech-training meets us. . . . We need co-operation among those qualified to teach the teachers. We need organized connection between the national life and the national standard of speech. We need a definite effort on

the part of the teaching profession to place this subject where it should be educationally. It cannot remain merely in the hands of specialist teachers; but they must be qualified to render more complete assistance to those engaged in general teaching.'

Dr. Hulbert then gave an address on Intellectual Vocal and Physical Training. The second day was given up to discussion of 'The teaching of the mother tongue' with special reference to the establishment of a national theatre. Papers were read on the third day by Francis Warner on 'Training children with defect or absence of speech,' and by Dr. H. Crichton Miller on 'Stammering.' The relationship of speech and song' was discussed by Dr. W. Aikin, who dwelt upon the difficulty—previously remarked upon by Mr. Fuller Maitland, chairman of this session—of realising the spoken English word in song. He set out to show that the relationship between speech and song was so intimate that up to a certain point it might be said that they were identical.

On January 19 a reception was held by the Association. On January 20 teachers in Secondary Schools, Public Day Schools, &c., who were prevented by the re-opening of their schools from attending the conference, were specially invited to a meeting at which the following subjects were discussed: Speech training in Secondary Schools; Voice fatigue in teachers; School recitation; the Poetry class.

A NATIONAL SCHOOL OF MUSIC FOR WALES.

The suggestion for the establishment of a National School of Music for Wales, outlined and considered in our issue for January, was discussed on January 13 at a meeting held at the Cardiff City Hall, under the presidency of Alderman Lewis Morgan. Mr. Harry Evans said that a national institution of the kind would enable Wales to keep pace with other nations in modern musical progress. It would not, he said, interfere with the work of the University colleges; it would employ the skilled teaching of a specially-selected staff of experts and specialists; it would set up a standard examining body, and put an end to spurious concerns. Mr. D. T. Evans proposed and Mr. Thomas Evans seconded a resolution 'That this meeting is of opinion that the time has arrived when steps should be taken to establish a National School of Music in Wales, and that as a preliminary a Council should be formed to establish and control an examining committee, with power to issue certificates of merit.' Mr. W. T. Price deprecated the establishment of examining boards for the purpose of securing the necessary funds, and advocated the extension of the sphere of influence of the University colleges. Mr. Evan Owen moved and Mr. Herbert seconded an amendment 'That at an inquiry be instituted as to what steps should be taken to establish a National School of Music, and that as a preliminary step a committee be appointed to make the inquiry.' This was adopted. The original motion was abandoned, and an executive committee of forty was appointed.

London Concerts.

CHORAL CONCERTS.

'The Messiah' was performed on December 23 by the Alexandra Palace Choral Society under the direction of Mr. Allen Gill, and on January 1 by the Royal Choral Society under that of Sir Frederick Bridge. Madame Clara Butt was the contralto soloist on the latter occasion.

Madame Liza Lehmann's four new Shakespearean part-songs were sung by Mr. Smallwood Metcalfe's choir at Queen's Hall on December 18, and won an immediate success. 'When icicles hang by the wall' was encored. The choir, which was also heard in a number of madrigals, displayed continued progress. The soloists of the occasion were Mr. René Bohet (violinist), Madame Alice Montague, and Mr. Harry Dearth (vocalists).

The programme chosen by the Oriana Madrigal Society for their concert at Bechstein Hall on December 18 was seasonable, as it included Part V. of Bach's 'Christmas Oratorio,' a collection of Christmas carols of all nations, and some appropriate motets. Mr. C. Kennedy Scott conducted, and the singing was as usual distinguished by its refinement.

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LONDON SYMPHONY ORCHESTRA.

The Timplito carried off chief honours at the Russian concert of January 15. It is an instrument of percussion that can imitate the sound of its own name with tolerable success. The specimen used was brought from Russia, to take part in M. Ippolitov-Ivanov's Caucasian sketch, 'Dans l'Aoul,' which with his 'Cortège du Sardar' was performed under the direction of M. Safonoff. Its share was so insistent and pervading that the encore was necessary to obtain an idea of the music of the piece, which proved on examination to be pleasantly attractive. The 'Cortège' was stirring and elusively reminiscent. The remainder of the programme consisted of Tchaikovsky's 'Francesca da Rimini,' which was exceptionally well played, a delicate set of Variations for strings by Arensky, Rubinstein's fourth Pianoforte concerto, and Rimsky-Korsakoff's 'Easter Overture.' Mr. Wesley Weyman, the pianist, was prevented by indisposition from doing himself justice.

QUEEN'S HALL SYMPHONY CONCERTS.

Borodin's second Symphony, first heard in this country a few years ago, was revived by Sir Henry Wood at the Symphony concert on January 20. It is interesting rather than appealing music. Its nationalism takes a somewhat angular form, and the more forbidding elements of the subject-matter are given more attention in the development than those which convey a quiet contrast. One would have willingly heard more of the latter. The orchestral playing was less satisfactory in the Symphony than in Strauss's 'Till Eulenspiegel,' of which a reading of exceptional brilliance and executive perfection was given. M. Mischa Elman gave a glowing interpretation of Tchaikovsky's Violin concerto.

By an admirable performance of Schumann's second Symphony at Portman Rooms on December 18, the North London Orchestral Society confirmed its claim to be one of our best amateur organizations. Mr. Lennox Clayton, who had prepared a careful interpretation of the score, conducted with great ability. Miss Marjorie Hayward played Max Bruch's E minor Violin concerto.

Mr. Stewart Macpherson gave the introductory lecture at Miss Kimpton's first holiday orchestral concert for young people at Steinway Hall on January 8. Beethoven's second Symphony was excellently performed under Miss Kimpton's direction, Master Sigmund Feuermann played Paganini's Violin concerto in D, and Miss Gladys Garnault supplied songs. The second and last of this holiday series was given on January 15, when Mr. Percy Scholes was the speaker. Mendelssohn's 'Scotch' Symphony was the chief work chosen for explanation and performance. Feuermann played Beethoven's Violin concerto, and Miss Gwladys Roberts sang.

LA SOCIÉTÉ DES CONCERTS FRANÇAIS.

Under these auspices the Société des Concerts d'Autrefois were heard at Bechstein Hall, on January 17, in the performance of some of that old French music which they know and play so well. Campra's 'Ballet de l'Europe galante' and Féry-Rebel's 'Les caractères de la danse' exist, both for strings, wind and clavecin, it seems, only in the form of an MS. belonging to these players. Next to publishing them, the best thing they can do is to play them at every opportunity (unless there are better works still unheard), for they are delightful music, and earned a most decided success on this occasion. The rest of the programme, supplied by Mlle. Hélène Luquiens (vocalist), Mlle. Marguerite Delcourt (clavecin), M. Georges Taine (viole d'amore), M. Fleury (flute), was similarly attractive and too elaborate to give in detail.

La Société des Concerts d'Autrefois again appeared on the following evening at Æolian Hall, on the occasion of a Broadwood Concert. They played Sacchini's Ballet music from 'Le Cid,' a Suite by Stamitz, and a Suite by Christian Bach. M. Desmonts and Mlle. Delcourt played a viola da gamba and harpsichord Sonata by Handel, and M. Mondain and M. Nanny played pieces by Boismortier for oboe and double-bass. The exquisite execution for which this Society has gained a reputation was maintained without fail. Mr. Bertram Binyon provided artistic interpretations of songs.

The admirable London String Quartet gave a concert at Bechstein Hall on December 19, and provided London with a first hearing (which did not provoke a keen desire for a second) of M. Emanuel Modr's Pianoforte trio in C major (Op. 81). Herr Johan Wysman was the pianist in this and in Baron d'Erlanger's Quintet in C major; and the string players were assisted by Mr. James Lockyer as second viola in Mozart's G minor Quintet.

The London Trio, with Mr. Ivor James in the place of Mr. Whitehouse, who was still indisposed, gave a concert at Æolian Hall on January 8, and played Brahms's Trio in C minor, Op. 101, with admirable breadth and expressive significance. Signor Simonetti and Madame Amina Goodwin played Beethoven's 'Kreutzer' Sonata, and Madame Goodwin and Miss Wynnefred Manby (vocalist) provided solos.

The String quartet written by British composers with the 'Londonderry air' as a basis, produced by the Hambourg String Quartet a few years ago, was performed by the Walenn Quartet at Æolian Hall on January 16, the movement by Mr. J. D. Davis being omitted. The remainder, by Messrs. Frank Bridge, Hamilton Harty, Eric Coates and York Bowen contains music that is clever in patches, but too diversified and casual in style to retain the interest after the novelty of the experiment has worn off. The programme also included Schumann's Quartet in A and (with Mr. Herbert Parsons) César Franck's Pianoforte quintet.

The 'Thursday twelve-o'clocks' were resumed at Æolian Hall on January 18, when Miss Mathilde Verne was joined by members of the London String Quartet in Mendelssohn's C minor Pianoforte trio, and songs were given by Mr. Theodore Byard.

Madame Harriet Solly, Miss Bertha Tressler, Miss Olive Bell and Miss Margaret Izard, collectively known as the Solly String Quartet, exercised as is their custom an ambitious and independent choice of music for their concert at Bechstein Hall on January 19. Vincent d'Indy's String quartet in E minor, Op. 45, and his earlier Pianoforte quartet in A were difficult to perform and interesting as a lesson in the development of the good and bad in modern music. Miss Antoinette Veluard was the pianist, and Miss Marguerite le Mans sang.

A new Sonata for violin and pianoforte by Mr. Arnold Bax was performed by Mr. Rowsby Woof and Mr. York Bowen on January 19, when the former gave a concert at Bechstein Hall. It had the composer's characteristic aloofness and sensitive, mystic imagination, and perhaps for that reason failed to strike a decided note; it is music of the kind that keeps much in reserve for a second hearing. The programme included a Scherzo by Mr. Woof, and Mr. Bowen's 'Miniature Suite' for pianoforte. Miss Victoria Fox sang, and Mr. B. J. Dale also took part.

RECITALS.

Mr. David Hochstein, M. Vladimir Resnikoff, and Miss Nora Duesberg, pupils of M. Sevicik, gave violin recitals at Bechstein Hall on December 18, 19 and 20.

Mr. Richard Buhlig, the able and scholarly pianist, gave recitals at Steinway Hall on January 11, 16 and 22, at the third of which he introduced a Sonata in E, Op. 2, by E. W. Korngold, and played Schönberg's 'Drei Klavierstücke.'

Mr. Joseph Malkin showed himself an able violoncellist, with a style that was best when it was lyrical, at Bechstein Hall on January 13.

On the same afternoon little Stella Carol added further to her laurels with the sweetness, purity and natural refinement of her singing at the Crystal Palace.

On January 15 Miss Sara Silvers gave a vocal recital at Steinway Hall, with a comprehensive programme in which she showed a great advance in interpretative power. Miss Helen Henschel, who takes after her father as a vocalist inasmuch as she accompanies herself and interprets well, gave a recital at Bechstein Hall on January 16.

M. Sergei Tarnowsky, a newcomer, gave the first of five pianoforte recitals at Bechstein Hall on January 18, and displayed an attractive, virile style.

Suburban Concerts.

The Streatham Hill Choral Society's twenty-fifth concert was given on December 12, the programme consisting of Lloyd's 'Hero and Leander' and Dvorák's 'Spectre's Bride.' The well-balanced choir of 150 voices maintained its accustomed high standard, and took full advantage of the many opportunities for artistic and cultured singing. The soloists were Miss L. Evans-Williams, Mr. Frank Mullings, and Mr. Charles Tree, the very dramatic tenor solo work being admirably sung by Mr. Mullings. The accompaniments were well played by a full professional orchestra. Mr. Edwin J. Quance conducted.

The Bromley Choral Society, ably conducted by Mr. F. Fertel, gave, on December 13, an admirable performance of Coleridge-Taylor's trilogy, 'Scenes from the song of Hiawatha,' which attracted and greatly pleased a large audience. The chorus work was distinguished by its spirit and expressiveness. Solo parts were taken by Miss B. M. Crawford, Mr. Bertram Pearce, and Mr. Graham Smart.

An excellent performance of 'Elijah' was given at Woodside Hall on December 16 by the Finchley Musical Society, under the direction of Mr. H. J. Baggs. The principal solos were taken by Mrs. William Nollis, Mrs. A. W. Williams, Mr. George Foxon, and Mr. Charles Martin.

The Richmond Philharmonic Society gave the first concert of its twenty-second season at the Castle Assembly Rooms on December 19. The principal choral work was Barnett's 'Paradise and the Peri.' The second part comprised Beethoven's Symphony in C minor, Tchaikovsky's 'Elegy' for strings, and Wagner's overture 'Die Meistersinger.' The soloists were Miss M. Fielding, Miss V. Fielding, and Mr. George Foxon. Dr. C. E. Jolley conducted.

The Ealing Choral and Orchestral Society gave their first concert of the season on December 19, when Mascagni's 'Cavalleria Rusticana' and Elgar's 'The Black Knight' were the chief works. Dvorák's Slavonic Dances (Nos. 1 and 4) were also included. The soloists were Miss Carrie Lanceley, Miss Marion Battishill, Mr. John Bardsley, and Mr. Graham Smart. The choir and orchestra, numbering 160, were under the direction of Mr. Albert Thompson. The programme was carried out with great success. Brahms's 'Requiem' is being studied by this Society for the next concert, which takes place in March.

On January 12, the Harrow Choral Society gave Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' under the skilful guidance of the able conductor, Mr. F. W. Belchamber, the performance reaching a distinctly high standard. With an orchestra equal to the occasion, Mr. Belchamber obtained splendid results from his forces, the singing being noticeable for its precision and accuracy of pitch. The next work of this Society for the present season is Sullivan's 'Golden Legend.'

A fine performance of Coleridge-Taylor's 'Hiawatha' was given on January 13 by the Central Croydon Choral Society, the baton being taken for the occasion by the composer. The chief successes of the evening were the beautiful interpretation of the baritone part by Mr. Julien Henry, and the excellence of the orchestra led by Miss Frances G. Ison. The choir also did good work, showing intelligent grasp of the spirit of the music, and singing with feeling and expression. Miss Beatrice Overton and Mr. Hubert Eisdell, the remaining soloists, were received with enthusiasm by the audience, which occupied every available seat.

The Fulham and District Choral Society gave their twelfth concert at the Fulham Town Hall, when the concert version of German's 'Merrie England' was performed before a large and appreciative audience. The work was conducted by Mr. George Wilby, and the soloists were Miss Dorothy Cook Smith, Miss May Peters, Mr. Frank Webster, Mr. John Prout, and Mr. Oliver Greenwood. The efficient orchestra was led by Mr. Edgar Wilby, and Mr. C. A. Finlay acted as accompanist at the pianoforte.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The last function associated with music in Birmingham in the year 1911 was the Festival Choral Society's annual Yule-Tide performance of Handel's 'The Messiah,' given on Boxing night, at the Town Hall, before a crowded assembly, principally composed of people residing in the outlying districts of the Midlands. It is on such an occasion that one hears 'The Messiah' given on festival lines; indeed, the whole interpretation will compare favourably with the best traditions, which is saying much, if one considers that this was the fifty-sixth annual performance by our premier choral Society. Dr. Sinclair again showed himself to be a master in the handling of choral forces, conducting a really magnificent performance, every number being received with extraordinary appreciation. The voices of the chorists were of delightful timbre and evenly balanced. In the way of attack, precision, and vocal technique the utmost was realised. The principals—all of whom distinguished themselves—were Madame Le Mar, Miss Mildred Jones, Mr. William Green, and Mr. Robert Radford. The organist was Mr. C. W. Perkins. London will shortly have an opportunity of hearing the Birmingham Festival Choral Society, for on February 29 they will give a performance of Bach's monumental B minor Mass, at Queen's Hall, under Dr. Sinclair's conductorship. Among the latest local musical associations is that of the Birmingham Diocesan Organists, promoted for the purpose of friendly intercourse, for interchange of information and opinion on musical matters, the reading of papers on subjects interesting to organists by members of the association, or by experts outside the association. Its president is the Lord Bishop of Birmingham, and its vice-presidents are the Rector of the Cathedral and the Rector of Birmingham. The hon. secretary and treasurer is Mr. Franklyn Mountford.

An interesting lecture on 'Old English Music,' with musical illustrations, was given by Mr. Joseph H. Adams before the members of the Vesey Club at the Masonic Hall, Sutton Coldfield, on January 9. Referring to a manuscript said to be the work of John of Fornsett in the 13th century, in which was included the celebrated composition entitled 'Sumer is y cumin in,' Mr. Adams said this was believed to be the oldest example of part-writing in existence. He also pointed out that the oldest forms of music known included the carol and the round. Both these were illustrated by the performance of 'The boar's head carol' and 'Good-night.' The artists who gave the musical illustrations were Miss Grace Page, Miss Doris Adams, Mr. Stanley Lane, and Mr. Sydney Bowker.

The Birmingham Choral and Orchestral Association gave their two hundred and sixtieth concert in the Town Hall on January 20. Owing to the inclemency of the weather the attendance was very poor. The chief items on the programme were Joseph H. Adams's 'King Conor,' a ballad founded on an old Irish legend, set to music for baritone solo, chorus and orchestra, and Sir Edward Elgar's always welcome choral suite 'From the Bavarian Highlands.' Both works have frequently been given here, and Mr. Joseph H. Adams, who conducted, realised some pleasing effects, the honours falling to the choir. Mr. Charles Knowles, the well-known bass, was the only solo artist; he sang exceedingly well and was in excellent voice.

BOURNEMOUTH.

The Symphony Concerts held at the Winter Gardens during the past month have drawn good audiences, and the performances have reached their usual high standard of excellence. Mr. Dan Godfrey, adopting his customary impartial attitude, has presented us with works that are representative of various periods and schools, including symphonies by Xaver Scharwenka (C minor), Schumann (No. 1, in B flat), Schubert (the 'Unfinished'), César Franck (his solitary example in D minor), and Glazounow (No. 5, in B flat). Mention should also be made of the performance of the following interesting compositions: Beethoven's 'Coriolanus' Overture, Balfour Gardiner's 'Overture to a Comedy' (conducted by the composer),

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P. A. Bowie's Overture, entitled 'Over the hills' (also conducted by the composer), Bruneau's 'L'attaque du moulin' suite, Svendsen's 'Norwegian Carnival,' Tchaikovsky's 'Romeo and Juliet' Overture, Mozart's 'Figaro' Overture, and Gustav von Holst's 'Somerset Rhapsody' (conducted by the composer). The concertos—to which are appended the names of the soloists—included Dvorák's Violoncello concerto (Miss May Mukle), Max Bruch's Concertstück for violin and orchestra (Miss Marian Jay), Grieg's Pianoforte concerto (Miss Maud Agnes Winter), Vieuxtemps's Violin concerto in A minor (Mr. Hans Wessely), and Beethoven's Pianoforte concerto in C minor (Mr. Ioan Lloyd-Powell). In every case the performer was the recipient of favourable commendation.

There has not been quite such a large crop of recitals as usual, but visits have been paid by Mr. Plunket Greene, Miss Leila Doubleday, Mrs. Tobias Matthay and Mrs. Farnell-Watson (the latter artist is a Bournemouth pianist), Madame Lucile Hill and Miss Janotha; and the first week of the New Year was noteworthy for the first appearance here of Anna Pavlova, the great Russian dancer, whose performances more than realised all prior expectations.

The series of University Extension Lectures, in which Mr. T. W. Surette dealt with various examples of the great symphonies, has run its appointed course, the concluding lecture having for its subject Tchaikovsky's 'Pathetic' symphony. Few of those who attended the complete series can have failed to increase their knowledge and widen their outlook concerning symphonic music, and it is to be hoped that these valuable lectures, together with the no less valuable illustrations supplied by the Municipal Orchestra, will add fresh zest to Bournemouth's appreciation of that fine musical organization which is, after all, the town's principal asset.

BRISTOL.

The Ladies' night of the Bristol Madrigal Society, held on January 11 at the Victoria Rooms, was of a successful character and, under the direction of Mr. D. W. Rootham, compositions old and new were excellently interpreted. The constitution of the choir, always commendable, was better than had been the case in some years, largely owing to the help of a number of choir-boys as trebles. Seven pieces which the Society had not previously sung in public were included in the programme. These were, Sir Hubert Parry's 'Since thou, O fondest' and 'The sea hath many,' Dr. Walford Davies's 'Weep no more,' Bateson's 'Camilla fair tripp'd o'er the plain' (revised by Pearsall), 'In pride of May' (Weelkes), 'When flow'ry meadows' (Palestrina), and 'Dainty fine bird' (Orlando Gibbons). As usual on a Ladies' night there were compositions by Pearsall, who was an early member of the Society. His spirited 'All ye that love fair freedom' and beautiful 'Light of my soul' were given, and among other contributions which specially gratified were Walmisley's 'Sweete floweres, ye were too faire !' Wilbye's 'Ladye, when I behold,' Villiers Stanford's 'Corydon, arise,' and Mendelssohn's 'Verdant spring, where art thou gone.'

On January 20 there was a concert at the Victoria Rooms, given by the West Bristol Choral Society, under the direction of Mr. Charles Read. The soloists were Madame Charles Read and Mr. Libbis N. Burch. Mr. Johann W. Duys was the principal violinist. Max Bruch's 'Fair Ellen' and Coleridge-Taylor's 'Bon-Bon Suite' were nicely interpreted, and for the orchestra there were Schubert's 'Unfinished Symphony' and the overture to 'Semiramide.'

DEVON AND CORNWALL.

THE THREE TOWNS.

The holiday season has seriously diminished musical operations, but choral Societies are resuming work and before long results may be expected in various directions. The Guildhall Choir, conducted by the borough organist, Mr. H. Moreton, closed the last week of the old year by giving two performances of 'The Messiah' on December 30. The choir approached perfection in points of balance and tone-quality, and in performance certainly equalled anything they

had previously done. The Misses Christine Bywater and Joan Ashley, and Messrs. Cynlais Gibbs and Joseph Farrington, were an excellent quartet. The band was unsatisfactory both in quality and attack, though some solo effects were good. The Glee Club of Plymouth College, directed by Herr C. T. Kühne, participated largely in the annual concert on December 18, singing carols and pieces by Barnby, C. T. Kühne, Stevens, Reay and Macirone. A String quartet by Mozart was artistically played by four old boys, who were joined by others as instrumentalists in some orchestral pieces, and solos and songs completed the programme. The Catholic Philharmonic Society (band and choir of seventy performers) is only in its second year of existence, but it proved itself an artistic and capable body on December 19, in an enjoyable performance of Mozart's 'Twelfth Mass,' conducted by Mr. Albert Doyle. The choir was specially refined in tone and accurate. The late Emmanuel Choral Society has been developed into a wider combination under the name of the Mannamend Vocal Association, conducted by Mr. Reginald Waddy. With larger scope the voices have developed all their former good features, and when they sang a programme of Elizabethan madrigals, &c., on December 19, they gave unqualified pleasure by the excellence of their performance.

At the second symphony concert of the season, given by Mr. J. W. Newton at Stonehouse on December 19, the Symphony was 'From the New World.' Miss Janie Crews made a good impression by a masterly performance of the first Concerto of Liszt for pianoforte and orchestra. At a violin and pianoforte recital at Plymouth on January 18, Messrs. Percy Lowman and Harry Lake played a three-movement Sonata by Sjörgen, which had not previously been heard in Plymouth. It proved interesting, but the performers failed to make sufficient contrast in the tempi and characters of the several movements. Mr. Lake played pieces by Debussy, MacDowell, Chaminade and Liszt, and Mr. Lowman contributed the first movement of the Tchaikovsky Concerto for violin and some of the Kreisler resuscitations.

On December 19, a new organ was opened at St. Luke's Church, Devonport, by Mr. W. Lamble.

An operetta, 'Rumpelstiltskin,' was performed at Crownhill on December 19, under the stage-management of Mrs. Coryndon Matthews, the children having been trained by Mrs. Hall Parly and Miss Vigne, with the assistance of Miss Blight and Mr. Ball (pianoforte and violin).

Through the enterprise of Messrs. Moon & Sons, Madame Clara Butt and party visited Plymouth on January 17.

At the annual meeting of the Three Towns Choral Union on January 16, Mr. R. Manley Martin was re-appointed conductor, with liberty so select his own organist, subject to the approval of the incumbents of the churches used for the festival services, which were decided to be held in July, 1912. The Rural Dean, the Rev. N. N. Lewarne, was elected president, and the financial statement was satisfactory.

DEVONSHIRE TOWNS.

Messrs. Walter L. Twining and H. E. Crocker have been appointed honorary conductors of the Torquay Musical Association, in the place of Mr. Henry T. Webb, resigned. The Isca Glee Quartet contributed to a concert at Dawlish on New-Year's Day: and an excellent concert was given at Buckfastleigh on January 3 by Miss Ruby Davy, Mrs. W. Hamlyn, Mrs. Rea, Miss de la Côte, and Messrs. C. G. Pike, Reynolds, and Edgcombe. The choir of Ashwater Church was augmented on January 4 for a good performance of the cantata 'The Nativity of Christ' (Simper).

A party of artists on tour, including Mr. Sapellnikoff (pianist) and Miss Gertrude Lonsdale (contralto) gave a concert at Exeter on December 15, and on January 19 Madame Clara Butt and party visited the city.

CORNISH TOWNS.

Quite a number of events took place on New-Year's Day. Germoe Male-voice Choir gave a concert at Carleen, conducted by Mr. J. Pryor; Calstock Wesleyan Choir sang the cantata 'The Light of ages,' the sixty voices being conducted by Mr. W. Bickle; in Looe Wesleyan Church a choir of fifty voices sang the cantata 'Faith,' Mr. J. Mutton

conducting; and the Praise Apollo Glee Choir, conducted by Mr. W. White, contributed to a concert at Praise.

Also on New-Year's Day an organ recital was given in Longstone (St. Mabyn) Church by Mr. Percival Perry (Stonehouse); and on January 3 a concert was given by the Goversneth (Nanpean) String Band. Messrs. Percy Lowman and Harold Lake gave violin and pianoforte recitals in Falmouth on January 9, and St. Austell on January 10, conducted by Mr. H. Oliver. Torpoint String Band gave a performance of popular pieces on January 15, and the St. Austell Orchestral Band gave a similar event on January 16. St. Austell Male Quartet contributed to a concert at Bugle on January 17, when the Primitive Methodist Choir gave miscellaneous items.

DUBLIN.

On December 18 the Dublin Orchestral Society gave the fifth and last concert for the 1912 season at the Gaiety Theatre. There was a good audience. The programme included Mozart's Symphony in E flat, Goldmark's 'Sakuntala,' a 'Berceuse' by the conductor (Dr. Esposito), and a Wagner selection.

The Royal Dublin Society Chamber Music Recitals were resumed after the Christmas holidays, on January 7, when the Wessely Quartet and Dr. Esposito provided the programme:—Mendelssohn's Op. 44, No. 2, in E minor; Brahms's violin and pianoforte Sonata, Op. 78; and Dvorák's Quintet, Op. 81. On January 14, Dr. Brodsky, Herr Carl Fuchs and Dr. Esposito played the following programme:—Mendelssohn's Trio in D minor, Brahms's Sonata in A, Op. 100, and Beethoven's Trio in B flat, Op. 97.

On January 21 the Marie Motto Quartet played Schumann, Op. 41, No. 3; Haydn, Op. 74, No. 3; and Dvorák in E flat.

On January 19 the Quinlan Opera Company concluded a successful season of four weeks at the Theatre Royal with a performance of Verdi's 'Requiem' and a miscellaneous programme. The choir of the Dublin Oratorio Society (conductor, Mr. Vincent O'Brien) assisted the choir of the company in the 'Requiem,' which was conducted by Mr. Tullio Voghera. The soloists were Miss Agnes Nicholls, Miss Edna Thornton, Mr. John Coates, and Mr. Hinckley—Miss Nicholls's singing was the outstanding feature of the performance. 'The Valkyrie,' done for the first time in Dublin, proved a strong attraction and brought large audiences on the three occasions on which it was performed. Mr. Robert Parker was an extremely fine Wotan, and Miss Edna Thornton made a great success as Fricka.

The Sunday Concerts were resumed on January 21, when Dr. Esposito conducted Haydn's Symphony in D. Mr. Gerald Murphy (tenor) and Mr. Clyde Twelvetees (cello) were the soloists.

EDINBURGH.

At the seventh of Messrs. Paterson's orchestral concerts, given in the McEwan Hall on December 26, Madame Kirkby Lunn was the vocalist, and delighted the audience with her superb singing of Mozart's 'Non più di Fiori,' from 'La Clemenza di Tito.' The orchestral numbers included the 'Tannhäuser' overture and Schumann's Symphony No. 4, in D minor.

The special feature of interest at the eighth concert, on January 8, was the first appearance in Edinburgh of M. Paul Kochanski, a young Russian violinist, who created a very favourable impression by his performance of the solo part in Tchaikovsky's Concerto in D major. He possesses a splendid technical equipment, produces a tone of exceptional beauty and power, and with a few more years of experience should take a high place in the rank of living violinists. The orchestral works comprised Haydn's Symphony in C, Strauss's tone-poem 'Don Juan,' and Dvorák's 'In der Natur.'

At the Queen's Hall, on December 18, Mr. James Sneddon gave an interesting lecture on 'Rare old Scottish songs.' The lecturer dealt with love songs, domestic songs, and romantic and incidental songs. Examples of the individual types were admirably sung by Mr. Sneddon and Miss Maie Thom.

Before a crowded audience, Mr. Moonie's Choir gave their annual performance of the 'Messiah' in the McEwan Hall on December 23. The soloists were Miss Norman M. Snowball, Miss Nina Horsburgh, Mr. W. H. Oldham, and Mr. Robert Burnett. Mr. Winram's string orchestra, with Mr. J. Curle at the organ, provided the accompaniments.

The Royal Choral Union (conductor, Mr. T. H. Collinson) gave their forty-ninth annual performance of the 'Messiah' in the Music Hall on January 1, with the following soloists: Madame Mary Conly, Miss Alice Lakin, Mr. Alfred Heather, and Mr. Charles Knowles. Mr. James Winram led the orchestra, and Mr. Gavin Godfrey presided at the organ. An excellent performance of the 'Messiah' was also given by the Leith Choral Society (conductor, Mr. W. S. Abbott) in the Assembly Rooms, Leith, on December 27.

GLASGOW.

Under Mr. J. M. Diack the Bach Choir sang an abridged form of the 'Christmas Oratorio' in St. Mary's Cathedral on December 18. The notable features of the performance were the Choir's intelligent phrasing in the choral numbers, the reverent rendering of the Narrator's part, and the remarkably artistic playing of the organ accompaniment by Mr. G. T. Pattnan, the organist of St. Mary's Cathedral. At the sixth classical concert on December 19 the Choral Union gave 'Elijah,' under the direction of Mr. Henri Verbruggen. As a choral performance the work lost somewhat in dignity by reason of some unusual, and one might say unwarrantable, changes of tempo, but both choir and orchestra responded well to the conductor's demands. The solo vocalists were Madame Mary Conly, Misses Jenny Young and Doris Woodall, and Messrs. Maurice D'Oisy and Frederic Austin. Of these Miss Woodall's performance of the contralto music merits special praise. Mr. A. M. Henderson acted as organist.

Mr. Verbruggen's excellent playing of the solo part in Bach's Concerto for violin and strings in A minor, and Madame Kirkby Lunn's dramatic rendering of Saint-Saëns's ballad, 'La fiancée du timbalier,' were the notable features of the seventh classical concert on December 26. Christmas Eve falling on a Sunday may possibly account for the unusual musical activity in the churches. In any case there were few churches in which more or less elaborate 'services of praise' were not given, the music performed ranging from Christmas carols to fairly complete 'Messiah' selections. According to time-honoured custom, the Choral Union gave the 'Messiah' on New Year's Day, and repeated the performance to a 'popular' audience on January 11. What has been said regarding Mr. Verbruggen's reading of 'Elijah' applies, but in a less degree, to the 'Messiah.'

The ninth classical concert on January 2 brought to a first hearing here a highly-attractive orchestral arrangement of Russian folk-songs by Liadoff. In this and in the 'Eroica' Symphony the Scottish Orchestra played magnificently. Madame Donaldal made an excellent appearance as solo vocalist. A special interest attaches to the tenth classical concert on January 9, as witnessing the first appearance in this country of Mr. Paul Kochanski, a young Russian violinist of remarkable gifts, whose playing of Tchaikovsky's Violin concerto in D evoked great enthusiasm. Mr. Kochanski's second appearance at the Saturday Popular Concert on January 13 brought together one of the largest audiences this season. Another stranger, in the person of Mr. Alfred Hoehn, appeared at the eleventh concert on January 16. Mr. Hoehn, who won the Rubinstein Prize in Rome in 1910, possesses a technical equipment of the highest order, and this was exemplified especially in the solo part of Rubinstein's Pianoforte concerto No. 4, in D minor. The programme also included Mendelssohn's 'Italian' Symphony, and a novelty, viz., the Introduction and Wedding-march from Rimsky-Korsakov's opera, 'The golden cock.'

On January 12 Pollokshields Philharmonic Society gave a highly praiseworthy performance of Elgar's 'Caractacus.' The choruses were sung with vigour and freshness, and the whole interpretation of the work reflects the greatest credit on the conductor, Mr. John Cullen, who, with sincere and general regret, now severs his twenty years' connection with the Society. The solo music was in the safe hands of

Miss Ada Forrest and Messrs. Maurice D'Oisly, Herbert Brown, and Robert Charlesworth, and the accompaniments were played by the Scottish Orchestra.

Among other events of the month were a successful recital by Madame Curzon-Watt, a gifted local pianist, and the Western Amateur Orchestral Society's concert under Mr. John MacTaggart.

LIVERPOOL AND DISTRICT.

A lengthy selection from Berlioz's 'L'Enfance du Christ' was performed by the Philharmonic Society at their Christmas concert on December 19, when it appeared that time has removed a good deal of the freshness of the work, of which the composer wrote that all the press chanted Hosannas in every key when it was first heard, sixty years ago. The performance in question carried no conviction, nor did it impart any special sense of the naive mysticism of the work. It was a performance in which the honours fell to the instrumentalists rather than to the vocal soloists or the choir. The chief impression was made by the exquisite playing of the quaint Serenade for harp and two flutes by Messrs. Collier, Needham and Redfern. After the interval Mr. Frederic Cliffe's 'Ode to the North-east Wind' came as a welcome tonic. A spirited performance was given of this picturesque choral work. Dr. Walford Davies's 'Solemn Melody' for orchestra and organ (Mr. Branscombe) also made a favourable impression. The soloists included Miss Emily Breare, Mr. Gervase Elwes, Mr. Ivor Foster, and Mr. Harry Dearth. Sir Frederic Cowen conducted.

The programme of the seventh Philharmonic Concert on January 9 was mainly devoted to Sir Edward Elgar's music, represented by his first Symphony in A flat, Op. 55, and the Violin concerto, Op. 61, in which Mr. Kreisler played the solo at this third performance of the work in Liverpool and the first at these concerts. It is not necessary, or indeed possible, to say anything new with regard to either the Concerto or the Symphony, except to record the consciousness of added pleasure which each successive performance gives. In the Symphony especially there is a grandness of manner, a sustained energy of invention, and a melodic inspiration only to be found in music which reaches to the greatest heights. Conducted by Mr. Landon Ronald, the symphony did not fail in any particular of its beauty and solace. The same may be said of Mr. Kreisler's performance of the Concerto, to him a familiar task. His vision of the inner meaning of the music has the perception of the true artist interpreted by the skill of the virtuoso. The remaining items of an interesting programme were somewhat overshadowed by the Elgar music, with one notable exception, Sir Hubert Parry's masterly choral ode, 'Blest pair of Sirens,' of which a worthy performance was given. An unreleased incident of the Concerto was the rapid exchange of instruments made between the soloist and Mr. Rawdon Briggs, leader of the orchestra, owing to a string breaking on the solo violin.

Handel's 'Messiah' was sung by the Liverpool Choral Society (formerly known as the Methodist Choral Union) on December 26, under the direction of Mr. Percival Ingram, with Miss Gertrude Blomfield, Miss Miriam Scarborough, Mr. John Booth, and Mr. Hamilton Harris as vocal principals. Mr. Ingram may be commended—with, perhaps, some reservations,—for his adherence to conventional readings of the choruses. The female voices are not only numerically stronger than the tenors and basses, but excel in freshness and vigour of tone. Apart from this disparity, the singing of the familiar music was intelligent and generally creditable.

Another 'Messiah' performance deserving note was given by the Port Sunlight Philharmonic Society in the spacious auditorium at Port Sunlight on December 21, conducted by Mr. F. H. Seddon, the musical director for Messrs. Lever's great works. A band and choir of 350 was made up by the help of contingents from leading local choral societies, and the singing was marked by a degree of precision and also expression very commendable in singers not regularly rehearsing together. The soloists were Miss Violet M. Brown (a very young soprano), Miss Eva Sparkes, and Messrs. T. Barlow and Arthur Weber. A novelty at a 'Messiah' performance was the speech in humorous vein made by Sir W. H. Lever during the interval.

At the annual concert of the Cloughton and Oxtun Choral Society in the Cloughton Music Hall, Birkenhead, Elgar's 'Coronation Ode' was excellently sung under Dr. Reynolds's direction, with Miss Sara Silcock and Mr. S. Mann as solo vocalists. A small orchestra, with Miss Darbyshire (pianoforte), and Mr. R. E. Parker (organ), provided efficient accompaniments. The singing of Dr. Reynolds's 'prize' anthem, 'For all the Saints,' composed for the recent Festival of the Liverpool Church Choir Association, was also an interesting and successful item of the programme.

The sixth musical evening of the Rodewald Concert Club was held on January 15, when two prominent young local musicians, Mr. Douglas Miller (pianoforte) and Mr. Vivian Burrows (violin), collaborated in a performance of the 'Kreutzer' Sonata. Mr. Miller, who is a pupil of Godowsky, introduced three interesting novelties in his pianoforte solos, viz., 'Dimanche de Paques' (Rhené-Baton), 'Aus meinem Tagebuch,' No. 4 (Max Reger), and Prelude, Op. 23, No. 5 (Rachmaninoff). Tenor songs, accompanied by Dr. James Lyon, were agreeably sung by Mr. Lloyd Moore. There was an unusually large attendance of members and friends.

A feature of the Christmas season was the unmistakable success of the performances in the New Repertory Theatre of Judge Parry's musical play for children, 'Katawampus' with incidental music by Norman Hayes, who makes effective use of old English melodies.

The Moody-Manners Opera Company paid a week's visit to the Birkenhead Theatre Royal, commencing January 15, during which this excellent combination presented a series of familiar operas in English. The occasion was notable as being the first time such a large and well-equipped opera company has appeared in Birkenhead.

Subscribers to and guarantors of the scheme for the forthcoming operatic Festival of six nights and one matinée, commencing March 11, in the Shakespeare Theatre, Liverpool have been informed that Mr. Ernst Denhof has arranged with Mr. Michael Balling to conduct the performances of the Wagner operas and Gluck's 'Orpheus.' Richard Strauss's 'Elektra' will be conducted by Hofkapellmeister F. Cortolezis, of the Munich Royal Court Opera House.

MANCHESTER AND DISTRICT.

Whilst the second half of the Hallé series bids fair to equal, and possibly surpass, the earlier portion in sustained interest, there is no gainsaying the fact that opera will give the spring musical season its greatest distinction. Messrs. Denhof and Quinlan report favourably upon the financial results of their respective ventures during 1911. Thus emboldened, the former promises 'Elektra,' 'Die Meistersinger,' 'Tristan und Isolde,' 'Flying Dutchman,' and Gluck's 'Orpheus'; and the Quinlan season next autumn will include 'Louise,' 'Boris Godounov' by Moussorgsky, and Offenbach's 'La belle Hélène,' in addition to more established favourites. This revival of operatic enterprise, coupled with the present movement for theatre-building, is a tolerably safe indication that the day is not distant when opera will be established permanently in our midst. Just as there was potentially a serious theatre-going public when Miss Horniman started her Repertory Company here—a public which in its turn became propagandist—so I believe will our opera-going public come into existence. The young Manchester Musical Society might do much worse than establish an Opera-goers' Club, somewhat on the lines of the Playgoers' Club (in Manchester mustering 700 members), which has done so much to focus the aims and ideals of lovers of the serious drama.

All will regret the enforced absence of Madame Agnes Nicholls from the coming series of Wagnerian dramas, but this will allow us to become acquainted with the stagecraft of Miss Perceval Allen. Madame Marie Brema, too, will be warmly welcomed in 'Elektra'; the two conductors alone are sufficient guarantee in themselves for the excellence of the performances.

Last month I omitted mention of the performance by the Manchester Nonconformist Choir Union, under Mr. Granville Humphreys, of portions of Bach's 'Christmas Oratorio,'

sung by a small choir of approximately fifty voices to pianoforte accompaniment. After the Christmas recess, music did not get into really full swing again until the middle of January.

Probably no programme yet given by Mr. Simon Speelman at the Saturday 'Proms' has presented so many points of freshness as the opening one of the year on January 6. It included Strauss's early Violin concerto and an Adagio by Sinding, played by Mr. Arthur Catterall; the Aubades of Lalo; a rarely-heard Tchaikovsky song given by Miss Marion Beeley—a Manchester contralto who recently sang Erda's music in the Ring dramas under Schalk at Covent Garden—and the concert closed with Boieldieu's overture 'La dame Blanche,' which does not appear to have been played in Manchester since the first year of the Hallé concerts, now fifty-four years ago!

At the concert on January 11, Madame Clara Butt, Mr. Kennerley Rumford and Miss Tina Lerner supplied the programme. More finished pianoforte-playing than Miss Lerner's has not been heard in Manchester for a long time. At a Brodsky Quartet concert about the same period she played with fine nobility in the great Tchaikovsky A minor Trio; altogether her art in its numerous aspects is worthy to stand beside that of the best lady-pianists in the last twenty years. Mr. Joseph Malkin, of Berlin, also played 'cello solos.

Mr. Landon Ronald's programme at the twelfth Hallé concert had abundant interest for the taste of practically every phase of music-lovers, except Wagnerians. Willy Hess introduced Max Bruch's latest Violin Concertstück, and Gustav von Holst's 'Somerset Rhapsody' gave unaffected delight to the great majority of the audience. Mr. Landon Ronald scored his great triumphs in Tchaikovsky's third Suite (Op. 55) and Strauss's 'Don Juan.' For real eloquence and virility of conception his reading of the latter work has not been surpassed in Manchester.

The first performance of Bantock's 'Atalanta in Calydon' occurred too late to be dealt with in this issue; three rehearsals weekly have been the orders for the choir so far this year, the composer taking charge in the final week.

The Gentlemen's Concert, on January 15, enabled the Manchester public to realise, probably for the first time, the real significance and greatness of the work being done amongst the girls of Ancoats by Miss Say Ashworth. Ten years ago she started with absolutely raw material; perseverance and a constant pursuit of the highest ideals have enabled her to raise a choir which on this occasion was well worthy of association with Sir Henry Wood, and of the honour of giving 'for the first time in Manchester' a performance of Debussy's 'Blessed Damsel.' There is food for much thought in this juxtaposition of Lancashire mill-girls, Dante G. Rossetti's 'Blessed Damsel' and Debussy's elusive music. What was the power that enabled these comparatively untutored girls to give us the very quintessence of such subtle music? Why should they succeed where more cultured folk entirely miss their way? Sir Henry Wood assured the present writer that it was the most beautiful performance in its absolute truth and rightness that he had yet conducted. Miss Ada Forrest took the principal solo part with much distinction, that of the Narrator being sung by Miss Myra Dixon (like the choir, also a product of the competitive festival movement) with great beauty of tone. Some choral works by Berlioz, Brahms and Elgar were also heard.

A varied and interesting programme was given at the Musical Society's meeting on January 12. A quartet consisting of Mr. Felix Berlyn and the three brothers Cingarella gave an interesting new work by Scontrino, a professor of theory at the Academy of Music in Florence. Later they were joined by Mr. Mudie in Dvorák's Quintet. Vocal relief was found in songs performed by Mr. Hamilton Harris, and a couple of new part-songs by Mr. Mudie sung by a small choir.

Mr. Herbert Whittaker appears to be quietly and effectually changing the character of the soloists' work at the concerts of the Manchester Vocal Society, in much the same manner as he did in the choral work. At the concert on January 17 there was scarcely one item of insignificant artistic worth. The main choral items were drawn from Bach, Parry, Elgar, and Bantock.

The Tuesday 'lunch hour' organ recitals at the Cathedral still draw big crowds of business men, who can be 'On Change' two minutes after leaving the recital. Sir Walter Parratt came on January 16, his programme consisting mainly of organ arrangements of music composed for either orchestra or other instruments, but at least three items were bona-fide organ music.

NEWCASTLE AND DISTRICT.

'King Olaf' was performed by the Tynemouth Amateur Vocal Society on December 13, with Miss Ada Forrest, Mr. Joseph Reed and Mr. G. Parker as soloists. Mr. M. Fairs conducted, and there was a full orchestra. The Philharmonic Orchestra showed a distinct advance at their concert on December 14, and made a good impression with an ambitious programme. Glazounow's sixth Symphony, tuneful, vigorous, clever, interesting, but not great music, and William Wallace's beautiful and spiritual symphonic poem, 'The Passing of Beatrice,' were the novelties. Mozart's 'Haffner' Serenade, Beethoven's 'Leonora' No. 3, Smetana's 'Bartered Bride' Overtures, and Sibelius's 'Finlandia' completed the programme. Mr. E. L. Bainton conducted with skill.

On Friday, January 19, the Société des Concerts d'Autrefois visited the Classical Concert Society and gave a programme of old-time music. Campra, Couperin, Boismortier, Rameau, Rousseau, Handel, Marcello, Sacchini, and J. C. Bach were laid under contribution, and very delightful proved some of the old French ballet music of the earlier writers. A number of songs were sung with splendid vivacity and typically French abandon by Mlle. Luquiens.

The Carl Rosa Opera Company paid a fortnight's visit to the Tyne Theatre, beginning on January 15, and performed mostly time-honoured works, with Goldmark's 'The Queen of Sheba' as a quasi-novelty.

NORWICH AND DISTRICT.

The first concert of the season of the Norwich Philharmonic Society, under the conductorship of Dr. Bates, was held at St. Andrew's Hall, on Thursday, December 21, when Mozart's Symphony No. 35, in D minor, and Sir Edward Elgar's 'King Olaf' were given. The principals engaged were Miss Ada Forrest, Mr. Harold Wilde, and Mr. Campbell McInnes. The choir consisted of the Norwich Choral Society. The concert was very largely attended, and excellent interpretations were given.

The Saturday Popular Concerts, under the direction of Dr. Bunnett, had a successful autumn season, and the first concert of the New Year was held at St. Andrew's Hall on January 6, when Miss Kate Rooney and Mr. Knyvett Wilson were the vocalists. Mrs. W. Waters gave some excellent recitations. The attendance was very satisfactory.

NOTTINGHAM AND DISTRICT.

A highly interesting lecture was given at the University College on December 21, on the 'Musical poems of Browning,' by Mr. T. Henderson. Illustrations were provided, and formed a principal feature. Miss Cantelo played pianoforte solos, including a Sonata in A major by Galluppi, and, assisted by Miss Baxter and Miss Vowles, a Trio in E minor by Avison. The college choir were responsible for the choral numbers, including Byrd's 'Non Nobis,' Palestrina's 'I will give thanks,' and Mendelssohn's 'The nations now are the Lord's.' Miss Doris Jones recited 'A Toccata of Galuppi's' (Browning).

On Boxing-day the usual performance of 'The Messiah' was given by the Nottingham Sacred Harmonic Society. The solos were undertaken by Miss Gladys Honey, Miss Maude Wright, Mr. Gwynne Davies and Mr. Watkin Mills. Mr. F. Wyatt rendered valuable service at the organ, and Mr. Mark Hemingway was solo-trumpet.

Despite the weather many gathered to hear Miss Bisiaux's concert on January 16, when she selected works by Kreisler,

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Bach and Cyril Scott. She was ably supported by Mr. Marsh Hopewell, whose pianoforte solos included works by Chopin, Liszt and MacDowell.

The last of the Lecture Concerts at the University College took place on January 18, when the subject was Dvorák. Mr. Allen Gill gave a short sketch of his life and works; and emphasised his remarks by a very interesting programme. Miss Carrie Tubb sang four folk-songs, and the 'Gipsy songs' in a most charming style. With Mr. Bernard Johnson at the pianoforte, Mr. Mountney (violin), and Mr. Edwin Thorpe (cello), a fine performance of the Adagio and Finale from the Pianoforte trio was given; and the whole of the Pianoforte quintet was also given, with Miss Una Truman (2nd violin) and Mrs. Marshall (viola). The artistic result was encouraging in the highest degree, and it was a pleasure to hear that these players intend to be heard together in chamber music in future seasons. As the city has no opportunity to hear such music since Miss Cantelo gave up her concerts, this news was very welcome.

YORKSHIRE.

In this part of the world it is the custom to indulge at Christmas in a surfeit of 'Messiah,' and then to turn to a season of pantomime by way of a corrective. The result is that all serious music is at a discount, and there is very little that deserves a chronicle. The most interesting event that has occurred so far has been a concert of the Leeds Quartet on January 10, at which a work was given by a composer who it is said had not previously appeared on any English programme. This was a String quartet by Riccardo Pich-Mangiagalli, an Italian musician born in 1882, who studied at Milan, and has settled down in that Mecca of composers, Vienna. This Quartet in G minor is his eighteenth work, and it shows a thorough musicianship, being admirably suited to the instruments for which it is designed, and finished in workmanship. The ideas, too, are spontaneous and pleasant, and the attitude of the composer is on the whole towards the pictorial aspect of art, more especially as regards the first movement, styled 'Nocturne,' which is nearly as long as the other two movements put together. It has great charm of mood and an atmosphere as vague and poetical as that of a moonlight night. The next movement, an 'Arietta,' is unambitious, genial, and refined, while the 'Epilogue,' which ends the work, is full of fiery energy. It is varied by references to the preceding movements, which are so altered in character that, though recognisable, they are in harmony with their brighter surroundings. The Quartet made a distinct impression, and was very sympathetically played by Mr. Cohen, Mr. Thorpe, Miss Simms, and Mr. Hemingway. With Mr. Herbert Johnson as pianist, two other highly interesting modern works were introduced, Smetana's free and brilliant Trio in A minor (Op. 15), and Dohnányi's Quintet in C minor, a remarkable 'Op. 1' in its finished style. At the Leeds Musical Evening on January 16, Sir Frederick Bridge lectured on Milton's 'Comus,' and with the help of a little string orchestra, a choir of ladies, and three young ladies as soloists, all from the Messrs. Haddock's College of Music, gave the music which he has collected and edited for the Masque—the original songs by Henry Lawes, the 'overture' and dances by old English composers: Bull, Byrd, Farnaby, Jenkins, and William Lawes. It was a very interesting exposition of old-world music, and was enlivened by the intimate and genial manner of the lecturer. On the following evening Mr. Edward Elliott, a Leeds violinist, gave a chamber concert at which several compositions new to Leeds were produced: a Serenade of a studiously old-fashioned type for flute, violin and viola by Max Reger, Debussy's first Rhapsody for clarinet and pianoforte, and a brilliant and interesting Suite by York Bowen for flute and pianoforte.

The Bradford subscription concert on January 12 consisted of a vocal recital by Miss Agnes Nicholls and Mr. Campbell McInnes, with violin solos by Mr. Achille Rivarde, who played Bach's 'Chaconne' in finished and artistic style. The songs included some very old ones, notably a number translated from 'Lute Tablature' by Mr. Frederick Keel, and a series of songs from Graham Peel's 'Country Lover' cycle, while Strauss's 'Wienlied,' most charming in itself,

served also to display the consummate art of Miss Nicholls, and of Mr. Hamilton Harty at the pianoforte. On January 15, the first of a second series of free chamber concerts, seven in number, which have been organized by Mr. S. Midgley, and financed by a few wealthy music-lovers in the town, took place. With the aid of Miss Ada Sharp as violinist, and Mr. Drake as violoncellist, good performances were given of Pianoforte trios by Beethoven (D, Op. 70, No. 1), Schumann (D minor, Op. 63), and three movements from Hiller's Serenade trio (Op. 186). Mr. Charlesworth George was the vocalist, and sang most sympathetically songs by Schubert, Brahms, Sibelius, and others.

The Huddersfield subscription concert on January 9 was given up to Madame Clara Butt's concert party, which included Mr. Kennerley Rumford, Mr. Frank Merrick as pianist (whose variations on a Somerset song were very charming), and Mr. Charles Barré as violinist. The programme was of more interest than is usual at these miscellaneous concerts.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The University concert given on December 12 was as usual distinguished in quality, and highly creditably carried out. Stanford's 'The Witch,' Elgar's 'As torrents in summer,' and Colin Taylor's 'The three ships' were in the choral programme; Elgar's fourth 'Pomp and Circumstance' march, Rachmaninoff's 'Prelude,' and Mendelssohn's 'Ruy Blas' overture were among the orchestral items. Solos were given by Miss Amy V. Burnett. Professor Sanford Terry conducted.

ABERFELDY.—Sullivan's Festival Te Deum was well performed on December 29 by the Choral Society of forty voices, conducted by Mr. W. H. Stocks. A small orchestra supplied the accompaniments. Some unaccompanied part-songs and Grieg's 'At the cloister gate,' for ladies' voices, were also in the programme.

CAIRO.—At a concert given on December 19 at the Continental Hotel, Mr. B. Walton O'Donnell played his own 'Slumber song.'—On December 27, Mr. F. Kitchener and Mr. O'Donnell gave an organ and violoncello recital at St. Mary's Church. The programme included Karg-Elert's 'Harmonies du soir,' and Böellmann's 'Variations symphoniques.'—On January 4, at a concert given at Shepherd's Hotel, Mr. Kitchener played Chopin's third Ballade and a Barcarolle of his own composition.

DOVER.—The Dover Choral Union recently gave a performance of German's 'Merrie England,' in the Town Hall, the soloists being Miss Beatrice Hughes-Pope, Miss Effie Martin, Mr. Joseph Boddy and Mr. Jackson-Potter. Mr. R. B. Freeman was the principal violinist, and Mr. Sydney R. Taylor presided at the organ. Mr. H. J. Taylor conducted.—On December 12, Spohr's 'Last Judgment' was sung in St. Mary's Parish Church, Dover, under the conductorship of Mr. H. J. Taylor. The choir was assisted by members of the Choral Union, and the band of strings, brass and drums consisted of contingents from the Amateur Orchestral Society and the R.A. band. The soloists were Miss Daisy Boyton, Mr. J. W. Yarrow, Mr. George de Orfe, and Mr. E. W. Barclay. Mr. Leonard S. Taylor presided at the organ.—'Christmas in the olden time,' although it has now been performed in Dover annually for the past eight or nine years, again attracted an audience which filled every part of the Town Hall on December 20. The work had been compiled and adapted by Mr. H. J. Taylor, and by its seasonableness, in particular, has become one of the features of Christmastide festivities.

EASTBOURNE.—Mr. B. Luard-Selly's clever cantata 'The Fakenham Ghost' certainly took the fancy of all

who were present, as performers or listeners, at the annual concert of the Eastbourne College on December 18. The choir sang the cantata with appropriate spirit under the direction of Mr. F. Gillett, and also gave expressive interpretations of glees and madrigals. Solos and orchestral music completed the programme.

HONG-KONG.—Excellent work is being done here by Mr. Denman Fuller, who is organist at the cathedral (St. John's). On December 8 the Philharmonic Society gave an interesting choral and orchestral concert at St. George's Hall under Mr. Fuller's direction. Bishop's 'The chough and crow,' Betjemann's 'The song of the Western men,' Booth's madrigal 'To flowers,' Callcott's 'Love wakes and weeps,' a Gigue by German, and the Barcarolle from Offenbach's 'Tales of Hoffmann,' were in the programme. Choir and orchestra together numbered between sixty and seventy performers.

HUNTINGDON.—Dvorák's 'The spectre's bride' was performed in impressive and dramatic style by the Huntingdon and Godmanchester Choral Society at the Corn Exchange on December 13, under the able direction of Mr. Frank Clark. A highly-efficient orchestra gave brilliant effect to the score, and the solo work of Madame Anna Shergold and Mr. Hughes-Macklin was on a similar level.

INVERCARGILL (N.Z.).—The Musical Union gave a concert on October 27 with a miscellaneous programme, in which male-voice part-songs and light orchestral selections provided the chief interest. Songs were given by Miss Rena Te Au and Mr. J. B. Struthers. The choir was that of the First Church, conducted by Mr. W. Quinn. Mr. Charles Grey conducted the orchestra.

JOHANNESBURG.—On November 30 Mrs. Deane gave the first pianoforte recital by an English player in the Transvaal. The programme was long and comprehensive and was enthusiastically received.

NORTHAMPTON.—A difficult programme, consisting of Dvorák's 'The spectre's bride' and Parry's 'Pied piper of Hamelin,' was chosen by the Musical Society for their concert on December 14, and under the inspiring guidance of Mr. C. J. King it was carried out to complete success. The exacting and widely different expressive demands made by the two works were met with admirable adaptability. An orchestra gave good support, and good solo work was done by Miss Gladys Moger, Mr. Henry Turnpenney and Mr. Herbert Hegner.

PERTH.—The first oratorio performance in the fine City Hall, recently erected in Perth, took place on December 18 last, when the Musical Society gave 'Elijah' before a large and appreciative audience. With Miss Bessie Jones, Miss Phyllis Graves, Miss Myra Dixon, Mr. John Harrison, and Mr. Robert Radford as soloists, a large and experienced choir, and an adequate orchestra, the Society secured a memorable performance of the work. The occasion also marked the twenty-fifth year of Mr. Frank Graves's conductorship of the Society.

RIPON.—An excellent selection was made by the Ripon Choral Society for their most recent concert. Excerpts from Wagner's 'Die Meistersinger' made up the first part and Elgar's 'King Olaf' the second. Admirable work was done by the choir and the solo-singing, in the hands of Miss Nellie Judson, Mr. Samuel Mann and Mr. Frank Mullings, was efficient. Mr. C. H. Moody conducted.

SOLIHULL.—Mendelssohn's 'Loreley' was given at the Public Hall on December 19 by the Musical Society, under the direction of Mr. S. Lindsay Kearne, who also appeared in the capacity of composer. His concert-overture, 'From Fairy-land,' proved highly popular. The soloists of the concert were Mrs. T. Cross (vocalist), Miss Phyllis Pegg (pianist), and Mrs. Horace Wilson (violinist). The programme also included part-songs, and German's 'Gipsy Suite' for orchestra.

STRATHAVEN (LANARKSHIRE).—'The Laird of Heather Hall,' an opera written and composed by Dr. Robert Machardy, was performed here on December 19 and received with great enthusiasm by a large audience. Considerable use is made of national airs and instruments in the score.

SWANSEA.—The Church Choral Society gave an excellent performance of Sir A. C. Mackenzie's 'The Rose of Sharon' on January 18, under the direction of Mr. T. D. Jones. The picturesque melodious music, with its grateful work for the choir, earned the appreciation of all who were present, and the choral singing was on a high level. Solo parts were taken by Miss Emily Breare, Miss Violet Elliott, Mr. John Bardsley and Mr. Robert Burnett. Mr. Louis Torr was the organist. An orchestra of forty was led by Mr. Walter Whitaker.

TIENTSIN.—'The Messiah' was performed here for the first time on December 22, by the combined choirs of two churches, under the direction of Mr. A. M. Cockell. The choral singing was of good quality, and every circumstance reflected credit upon the conductor and his fellow-organizers of the event. Solo parts were taken by Mrs. von Hanneken, Mrs. Rees, Mrs. Tolliday, Mrs. Pegge, Mr. E. L. Cockell and Mr. H. E. Muriel. The organist was Mr. H. G. Riches.

TROON (N.B.).—A successful performance of Bridge's 'The Flag of England' was given by the Troon Choral Union on December 15, under the conductorship of Mr. A. Dinsdale. The soprano solos were sung by Miss Jenny Young. Mr. Richard Daebnitz, of the Scottish Orchestra, was solo violinist and also acted as leader of the local orchestra. The programme included Dr. Arthur Somervell's 'Charge of the Light Brigade,' and Eaton Fanning's part-song 'Daybreak.'

—On December 28, after conducting a successful performance of 'The Messiah,' Mr. A. Dinsdale was presented with a handsome solid mahogany writing bureau by 'members of Troon Parish Church Choir and Choral Society and friends, on his leaving Troon for Barony Parish Church, Glasgow.' Mrs. Dinsdale was also the recipient of a gold brooch.

WORKING.—An exceptionally interesting concert was given by the Musical Society on December 19. The overture to Dr. Ethel Smyth's opera 'The Wreckers' was performed under the composer's own direction, and the remaining orchestral items included a scena entitled 'Fairies,' written by Mr. Alfred Wright. The chief choral number was 'The death of Minnehaha,' which was sung to good effect by the choir of sixty voices under the direction of Mr. Patrick White. Part-songs were also in the programme. The soloists were Miss Ada Forrest, Mr. R. E. Miles (vocalists), and Miss G. Mason (harpist).

Foreign Notes.

ALTONA.

Kgl. Musikdirektor Robert Bignell has formed an amateur orchestra of unusual size and excellence. The numbers of the strings are 24 firsts, 22 seconds, 12 violas, 10 cellos, and 8 double basses. Among the strings are about twenty ladies, chosen from the conductor's pupils. The wind and percussion players are professional, from the Hamburg Philharmonic Orchestra.

BERLIN.

On January 5, M. Ysaye played Elgar's Violin concerto, with the Philharmonic Orchestra under Nikisch. The work had an enormous popular success, but some of the Berlin critics seem anxious to attribute it solely to the performer.—Robert Reitz offered an unusual programme at his violin recital. He played Bach's six Sonatas, and accomplished this enormous task with entire success. A writer in the *Allgemeine Musik Zeitung* considers him undoubtedly the finest Bach player of the younger generation.—Felix Draeseke's 'Christus-Mysterium,' a trilogy of oratorios filling three evenings, will be produced in February by the Kittel Choir and the Blüthner Orchestra.—The visit of the Sängervereinigung der Prager Lehrer was an unqualified success. The Society consists of fifty teachers (male) from Prague, under the conductorship of Prof. Franz Spilka. Every member sings everything by heart, and the conductor can consequently communicate his

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smallest intention with the greatest ease.—A mandoline recital has been given by Ernesto Rocco in the Bechsteinsaal, the programme including Paganini's Violin concerto in D, and works by Bach and Mozart (unaccompanied).—Eddy Brown continues to strengthen the good reputation he has made for himself.—Wolf-Ferrari's new three-act opera 'Der Schmuck der Madonna,' was produced at the Kurfürstentoper on December 23. Opinions of Berlin critics are divided, but they seem strongly influenced by an inborn dislike for the Italian dramatic style. The expression 'modernised Meyerbeer' is applied to the work by a writer in a leading musical journal.—A 'Wunderkind' of unusually mature gifts, the eleven-year-old violinist Lazslo Polty, has appeared at the Beethovensaal. He is said to look exactly like a 'pocket edition of Ysaye, and to play like a little man.'—Richard Strauss's new opera, taken from a comedy by Molière, is not to be produced in an opera house, but in Reinhardt's Deutsches Theater in Berlin. The first performance is to take place next November, and there will be other performances during the season.—Eugen d'Albert will make his re-appearance as pianist on February 8 with the Philharmonic Orchestra, at a concert in aid of the Orchestra's widows and orphans' fund. He will play Concertos by Beethoven and Liszt.—After being associated with Berlin opera for nearly twenty years, Dr. Karl Muck is to leave at the beginning of next season for Boston, where he will conduct the Symphony Orchestra for a period of five years.—It is possible that 'The Miracle,' now being performed at Olympia, London, will be produced in Berlin at Easter.—The young violoncellist, Hans Bottermund, has given a very successful recital in the Klindworth-Scharwenka Saal. His programme included Bach's Suite in C major for violoncello alone.—Madame Gemma Bellincioni has settled in Berlin, and has opened a school for singing.—An extraordinary concert took place at the house of Herr Karl Flesch last month. Ysaye, Kreisler, Mischa Elman, and Karl Flesch all played, Kreisler and Elman playing the Bach double Concerto.

BRUSSELS.

Two festival performances of 'Tristan' and one of 'The Ring' will be given this season at the Théâtre de la Monnaie under Otto Lohse's direction.

BUDA-PESTH.

Festival performances of all Wagner's operas, with the exception of 'Parsifal,' are to be given at the new Volksoper in May. Generalmusikdirektors Schuch and Mikorey will conduct.

CASSEL.

Siegfried Wagner's opera 'Der Kobold' will be performed this season at the Hoftheater.

DESSAU.

The first performance in Germany of Saint-Saëns's new opera 'Déjanire' was given here on January 1, under Mikorey's direction.

DRESDEN.

The 'Rosenkavalier' reached its fiftieth performance with the close of 1911. 'House full' has been the rule. Charpentier's 'Louise' and Humperdinck's 'Königskinder' are two other novelties this season. It is intended to give a Richard Strauss week later.

FRANKFORT-ON-MAIN.

The first German performance of Paul Dukas's 'Ariane et Barbe-Bleue' was given here on December 26.—The first performance of the three-act music-drama 'Oberst Chabert,' by Hermann W. von Waltershausen, took place on January 16.—A great festival of sacred music will be held on April 3, 4, 5, at the Frankfurter Festhalle, under the direction of Herr Mengelberg. Choirs from Amsterdam will take part with those of Frankfort, and three large orchestras will bring the total number of participants up to 2,000.

JENA.

At the fourth Academy concert, a Symphony in B flat major by Johann Christian Bach, edited from orchestral parts

in the British Museum by Professor Stein, was performed. The programme also included the recently discovered Beethoven Symphony. The concert was conducted by Professor Stein.

LEIPZIG.

At the ninth Gewandhaus concert, Erich Korngold's 'Overture to a play' (performed for the first time) had a sensational success. This is the first work which Korngold (now fourteen years old) has scored entirely by himself.—Mahler's eighth Symphony will be performed under Dr. Georg Göhler's direction in the Alberthalle on March 1 and 2. The choir of the Riedel-Verein will be strengthened by members of other Leipzig choirs, and there will be a large choir of children. The orchestra will number about a hundred and fifty.—A very successful performance of Karl Bleyle's secular cantata (in four movements), entitled 'Lernt lachen,' was given at the fourth Philharmonic concert, under the direction of Hofkapellmeister Richard Hagel.—Richard Strauss's opera 'Feuersnot' has been performed here for the first time.—The performance of Elgar's Violin concerto by Concertmeister Wollgandt, at the Gewandhaus on January 18, was an extraordinary success. We quote the following from a letter from Professor Gustav Schreck, Cantor of the Thomas Church in Leipzig: 'I have just spent a happy hour in the Gewandhaus, where Herr Concertmeister Wollgandt, Nikisch's son-in-law, played Elgar's Violin concerto. In a word, the success of composer and performer was enormous; I have seldom heard applause so lasting and sincere as to-day in the Gewandhaus. The glorious work was played exquisitely (*hinreissend schön*) by Wollgandt and the orchestra; every note from beginning to end was poured out like molten metal. I consider the work especially great, because the last movement shows the deepest inspiration. Sir Edward Elgar would have been happy had he been in Leipzig. Wollgandt proved himself to-day an artist of the first rank. Truly, it is not our business to congratulate sincerely composer, violinist, and publisher, but rather to thank them all heartily. It was a great artistic enjoyment.' At the moment of going to press we have seen a paragraph from the *Leipziger Volkszeitung*, very similarly worded to the letter quoted above.

MANNHEIM.

The Mahler Festival, already announced, is to take place on May 10 and 11. The eighth Symphony and the 'Lied von der Erde' are the chief works in the programmes. About a thousand performers will take part.

MOSCOW.

The Liszt Festival, recently given here, was under the direction of Kapellmeister Ernst Wendel, of Bremen. The programme included the 'Faust' Symphony, and the E flat Pianoforte concerto (played by Emil Sauer).

MUNICH.

The Mozart and Wagner Festival performances will take place this year during the month of August.—The pianist, Cella della Vrancea, made an excellent impression at her recital.—The Felix Mottl memorial concert took place on January 22, at the Odeon.

NEW YORK.

Elgar's second Symphony was played here for the first time on December 10 by the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, at the Century Theatre. The performance was preceded by an explanatory lecture delivered by Mr. Damrosch. On December 13 the Violin concerto was played, with Mr. Albert Spalding as soloist.—Mr. Pulitzer has bequeathed 500,000 dollars to the New York Philharmonic Society.

PARIS.

A new work by Gabriel Pierné, an oratorio entitled 'St. Francis of Assisi,' will be produced here in March under the conductorship of the composer.—Albéric Magnard's new opera, 'Berenice,' recently produced at the

Opéra-Comique, was only a doubtful success.—A similar judgment has been passed on Lucien Lambert's ballet, 'La Roussalka,' produced at the Grand Opéra.—The Wagner Festival in May will include two performances of 'Tristan,' conducted by Nikisch, two of the 'Meistersinger,' conducted by Richter, and one performance of the 'Ring,' conducted by Weingartner.—A ladies' orchestra has been organized, and in the first of four concerts a high standard of excellence was reached. Rhené-Baton is the conductor.—Gounod's 'Faust' was recently performed for the fifteen-hundredth time at the Grand Opéra.—A successful first performance in Paris of 'Les Girondins,' an opera by Fernand le Borne (originally produced in Lyons in 1905), has been given at the Gaité Lyrique.—Two operas by André Messager, 'Beatrice' and 'Dagobert,' are to be performed for the first time during this year.—At an organ recital given recently by Mr. Archibald Sessions, Mr. Reginald Steggall's 'Konzertstück' was heard in Paris for the first time.

ROME.

Humperdinck's 'Königskinder' is to be performed at the Constanzi Theatre in February.

SANGERHAUSEN.

Four hitherto unknown letters of J. S. Bach belonging to the municipality of Sangerhausen are to be exhibited in the Bach Museum in Eisenach.

WIESBADEN.

The 'Rosenkavalier' was performed here for the first time on December 26. The most important event of the concert season so far has been the performance of Max Reger's 100th Psalm by the Cäcilienverein, conducted by Herr G. Kogel.

Miscellaneous.

The Naval and Military Musical Union, an organization founded owing to the energies of the late John Farmer, recently offered a challenge cup for part-singing and unison-singing. This was won by the 31st Brigade R.F.A., who thus became 'entitled to sing at the larger festival which will be held next Spring, against representatives of Portsmouth, Chatham, Tidworth and other stations, for the Royal Navy and Army Challenge Shield.' The prominence that has been earned by the activities of the Union gave rise to an article appearing in a recent issue of *The Times*, from which we quote the following: 'For many years it has been a constant source of reproach and unfavourable comparison with Continental armies that the British soldier appeared to be acquainted only with the latest banalities of the music-hall. Such were the songs which were always brought forward at his sing-songs. But perhaps of more importance still was the fact that there was practically no use made of good rhythmical songs upon the line of march. . . . The Union has for its primary object "the encouragement of vocal music and the singing of the fine old land and sea songs in the Services." Every port, fleet, and garrison is invited to organize a branch, with singing clubs within its borders, affiliated one with another. At the close of the concert season competitions are suggested between the various clubs in each branch, and final competitions would be held in London or some other convenient centre. . . . The singing of choruses and four-part songs is particularly encouraged, and a special song-book has been issued by the Union. This contains about 100 of the finest specimens of such sailor and soldier songs as it has been possible to collect, and it will in course of time be enlarged to include similar songs from other collections, and especially some of the best specimens of British folk-music.

The annual Spring Festival of the London Sunday School Choir will be held on February 10 at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adult performers, and Madame Ada Crossley and

Mr. Charles Saunders have been engaged as soloists. The programme includes Handel's 'The King shall rejoice,' Mendelssohn's 'Come, let us sing,' Sullivan's 'Homeland,' Barnby's 'King all glorious,' anthems, choruses, and part songs. Mr. William Whiteman will conduct the choir, and Mr. Wesley Hammet the orchestral numbers. The next great Crystal Palace Festival will be held on Wednesday, June 12.

Mr. T. H. Warner was recently the recipient of a purse of money and a signed address from his fellow officers of the Tonic Sol-fa Association. The address referred to his assiduous work as treasurer for fifteen years and secretary for thirteen years, and the personal esteem in which he was held. It was signed by Mr. J. Spencer Curwen (president), Mr. H. Coward (vice-president), Mr. John Graham (chairman), and Mr. G. H. Powell (treasurer).

Miss Grace Agnes Onions, a blind pianist of seventeen, who has been trained by Mr. Lloyd Edwards, has passed with honours three successive examinations at Trinity College of Music. The Maybrick Prize for Ballad singing offered by this institution has been won by Miss Florence C. Mills.

Mr. A. Foxton Ferguson, the bass of the Folk-Song Quartet, leaves England at the beginning of February for a two-months' tour in America, where he will give recitals and song-lectures upon Folk-music and Folk-lore.

Dr. Ernest Slater, organist of St. Paul's Cathedral, Calcutta, was personally complimented by the Queen-Emress upon the excellence of the service music provided on December 31.

There is an important article by Dr. W. H. Hadow in the January *Quarterly Review* on 'Music and the Drama.' It is written round a review of 'My Life' (Wagner) and some other books.

Dr. Caradoc Roberts (Oxon.), organist of Bethlehem Congregational Church, Rhosllanerchrugog, was presented by his townspeople with his Doctor's robes on January 8.

Miss Maud MacCarthy (Mrs. William Mann) read a paper on 'Some Indian conceptions of music' at a meeting of the Musical Association on January 16.

A lead tablet was affixed on January 16 to 12, Seymour Street, Portman Square, to commemorate the residence of M. W. Balfe, who lived there from 1861 until 1864.

Mr. J. Matthews, organist of St. Stephen's Church, Guernsey, has been awarded the first prize in a competition for a song relating to Guernsey.

Mr. Sterling Mackinlay (32, Baker Street) is forming a small ladies' choir, for which amateurs and professionals are eligible.

Madame Marie Wieck, Hofpianist and Kammervirtuoso, sister of Clara Schumann, has reached her eightieth year.

Answers to Correspondents.

IGNORAMUS.—Failing Dr. Iliffe's book, we would ourselves like to know where an analysis of Bach's Fantasia and Fugue in A minor can be obtained. Elementary choral training is dealt with in Dr. McNaught's 'Hints on choir-training' (Novello, 2d.).

J. H.—We can give you no information concerning Lord Crofton, composer of the hymn tune 'Crofton's,' or A. Freeman, composer of the tune 'St. Martha's-on-the-Hill.' Perhaps some of our readers can oblige.

ENQUIRER.—Your description of your violin is insufficient as an indication of its value. You should show it to a well-known maker, such as Messrs. W. E. Hill, of Bond Street.

A. C.—We cannot recall a London performance of Rachmaninoff's 'Trio élégiaque,' Op. 9.

CONTENTS.

	Page.
Dr. Ethel Smyth (<i>with portrait</i>)	81
Opera in England. By J. A. Fuller Maitland	83
The Musical Value of Church Organ Recitals. By W. G. Alcock	85
A French Biography of Bizet. By M.-D. Calvocoressi	86
Occasional Notes	88
The Origin of the Clarsech or Irish Harp. By the Rev. F. W. Galpin (<i>illustrated</i>)	89
Philipp Spitta. By Jeffrey Pulver	92
The Teaching of Musical Composition	94
The London Opera House. By Hermann Klein	95
Church and Organ Music	97
A Suggestion for Improving the Plan of Organs. By A. T. Froggatt	97
Reviews	99
Correspondence	101
Obituary	102
Fresh Light on Old English Airs. By W. H. Grattan Flood	102
Incorporated Society of Musicians: Annual Conference	103
Stratford-on-Avon School of Folk-Dance and Song	113
Conference on Musical Education	114
Voice and Speech Training	114
A National School of Music for Wales	114
London Concerts	114
Suburban Concerts	116
Music in the Provinces	116
Country and Colonial News	121
Foreign Notes	122
Miscellaneous	124
Answers to Correspondents	124

MUSIC:

'He That spared not His own Son.' Anthem for Easter. By W. G. ALCOCK	105
--	-----

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1. *Portrait of Dr. Ethel Smyth.*
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2. If thou would'st ease thine heart ... Beddoes
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5. Through the ivory gate ... Julian Sturgis
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3. When we two parted ... Byron
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1. A stray nymph of Dian ... Julian Sturgis
2. Proud Maisie ... Scott
3. Crabbed age and youth ... Shakespeare
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And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! it comes! the storm!
The shrieking, shattering storm!
With the thunder's crash, and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white on his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters; an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silv'ry main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm-fiend hath flown and the waves are asleep!
Ah, list! o'er the grave of the true and the brave!
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- Two Songs of Summer :
 - "Summer in the country"
 - "If I were a swallow"
 } Published together.

- "Rose of my heart"
- "The Ringers"

- "Where my caravan has rested"
- "It is not because your heart is mine"
- "Should one of us remember"
- "Unmindful of the roses"

H. WALFORD DAVIES—

- "The Birds of Bethlehem"
- "The Old Navy"

W. H. SQUIRE—

- "The Irish Fusilier"

ROBERT CONINGSBY**CLARKE—**

- "The Wind in the Corn"
- "Blackbird and Rose"
- "A little Geisha singing"
- "Poppies for forgetting"
- "The charm of Spring"
- "The first June rose"
- "From out the mist"
- "O, my garden, full of roses"

PERCY E. FLETCHER—

- "Life's blessing"

HAROLD JENNER—

- "Let me gaze into your eyes"

JOHN IRELAND—

- "When lights go rolling round the sky"

PHILIP D. WILLIAMS—

- "Just for this hour"

ERNEST HALSEY—

- "Beat upon mine, little heart"
- "Wynken, Blynken and Nod"

MONTAGUE F. PHILLIPS—

- "Starry woods"
- "Rosette"
- "Flower of a fairer world"
- "The beat of a passionate heart"
- "A dream has made me weep"
- "Grey eyes"
- "The hour of dawn"
- "Were I a moth"

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